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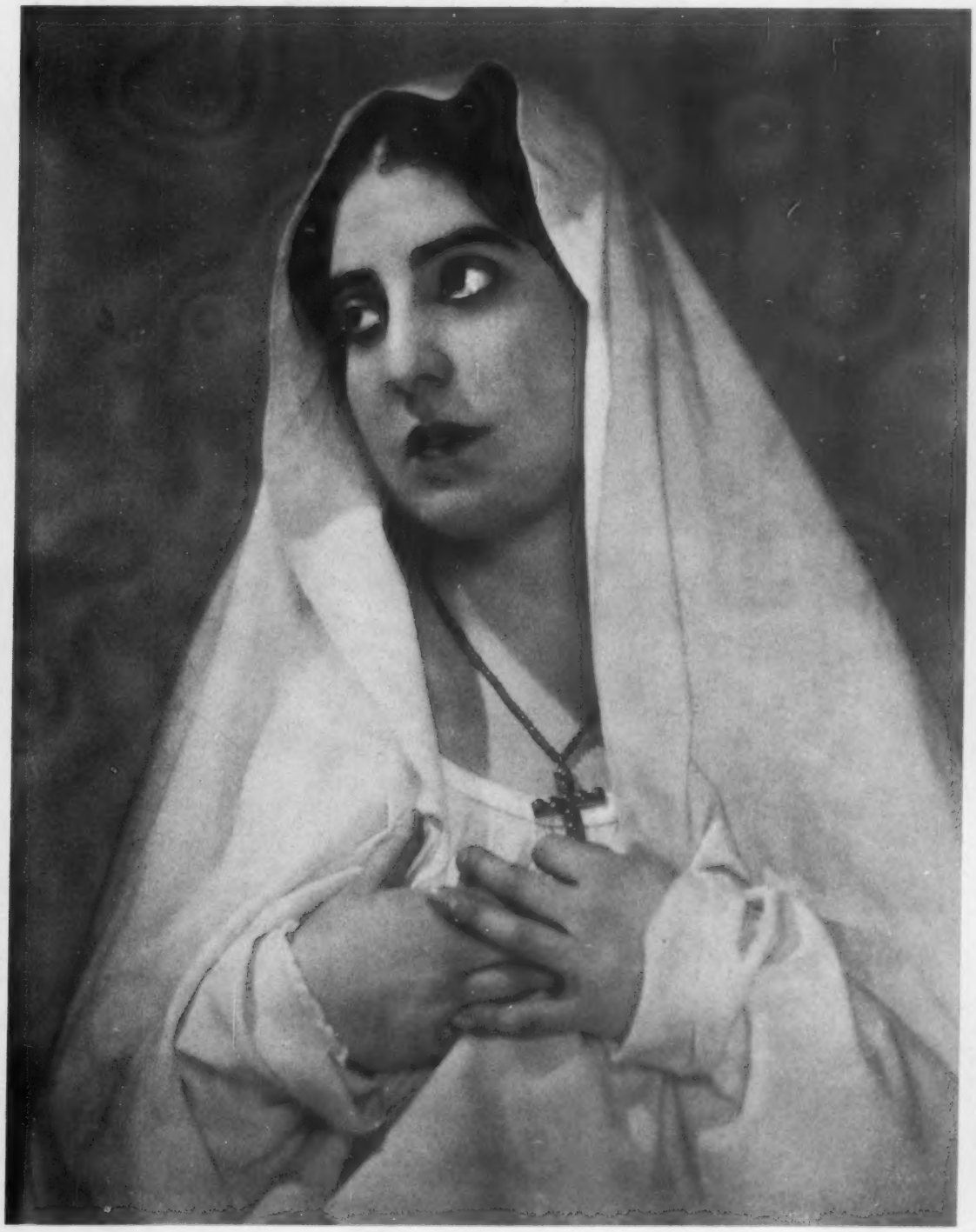

DUSOLINA GIANNINI

as Donna Anna

One of the Rôles She Will Sing at the Metropolitan This Season

TOTI DAL MONTE, GUILA BUSTABO and IVOR NEWTON,
soprano, violinist and accompanist, respectively, after their recent "International Celebrity Tour" concert at Glasgow.

RUTH SLENCZYNSKI,
the eleven-year-old pianist, on the balcony of her home in Paris after an extensive concert tour in Spain and Portugal. Little Ruth will return to the U. S. A. this month.

WALTER MILLS,
baritone, entertaining friends at his camp, Lake Megunticook, Me.

MARK LEVANT,
violinist, on vacation in the Adirondacks.

LAURITZ MELCHIOR,
Danish tenor of the Metropolitan Opera, at the commencement exercises of his son, Ibsen, last July, in Copenhagen. With them are Mrs. Melchior and Mr. Melchior's daughter, Bertha.

MARGARET and FRED V. SITTIG,
violinist and pianist, with "Buff," their cocker spaniel, at Seal Harbor, Me., where the father and daughter spent five weeks this summer. Miss Sittig gave a recital there on August 24; 27, she was heard at Twilight Park in the Catskills, and, 28, at Lake Mohonk. Mr. and Miss Sittig then appeared in Lake George and Willsboro on Lake Champlain before returning to their home in the Pocono Mountains.

LEO BLECH (centre) with MR. and MRS. ARPAD SANDOR,
his daughter and son-in-law, in the Harz Mountains in Germany. Mr. and Mrs. Sandor returned to New York early in August.

SYDNEY RAYNER
at Whitefield, N. H., where he and Norman Roland gave a joint recital at the Chase Barn Playhouse for the benefit of the Morrison Hospital Auxiliary. Mr. Rayner will sing in two performances of Carmen with the Cincinnati Symphony Orchestra under Eugene Goossens in November.

LANNY ROSS
relaxing near Salzburg after a swim while attending the festival events in that city.

CHARLES A. SINK (left),
president of the University of Michigan School of Music, Ann Arbor, Mich., congratulating Louis V. Stroten, leader of the ship's orchestra, on board the SS. Volendam after a deck concert on a recent trip to Europe.

(See Inside Back Cover for Additional News Pictures)

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Bayreuth Festival Featured By Attendance of Hitler

Führer Listens to Lohengrin—The Ring and Parsifal Also in Repertoire—Notable Singers Impress Auditors

By CLARENCE EHRHARDT, Jr.

BAYREUTH.—Bayreuth was the crowning Olympic feat of Wagner's life and art, and this summer's festival provided cherishable memories for many persons.

In the Ring, after the wonderful overture growing out of the prolonged E flat pedal point, the story of the Nibelungen begins with the famous swimming scene in Rheingold, the almost impossible being beautifully achieved technically and musically. The cast, perfectly matched and chosen from the best to be had, together with the orchestra, had begun many weeks before, not only with rehearsals but above all with the absorption of the spirit of the music and the atmosphere of the place, so that the presentations ceased to be merely excellent performances, but became actual experiences.

GODS AND GODDESSES

Each artist was enthralled with his part in the whole, which, under the direction of Tietjen became a perfect unit. The exaltation and pathos of the gods and goddesses were sung by Rudolf Bockelmann (Wotan), Jaro Prohaska (Donner), Martin Kremer (Froh), Fritz Wolff (Loge), Margarethe Klose (Fricka) and Käthe Heidersbach (Freia). The giants Fasolt (Ivar Andresen) and Fafner (Josef v. Manowarda) and the dwarfs Mime (Erich Zimmermann) and Alberich (Robert Burg) were unbelievably realistic vocally and dramatically. The chorus of the Walküre, led by Frida Leider as Brünnhilde, was a notable achievement. Siegmund and Sieglinde were done by Franz Völker and Maria Müller—the names suffice. Manowarda was again heard as Hunding. Max Lorenz made an effective Siegfried. Käthe Heidersbach sang the Forest Bird. In Götterdämmerung, Manowarda as Hagen, Prohaska as Gunther, Maria Müller as Gutrune, Margarethe Klose as Waltraute, and Frida Leider as Brünnhilde (to whom a special word of praise for a truly magnificent performance) were the cast. New stage settings and costumes by Emil Praetorius impressed as thoroughly appropriate and artistic.

PARSIFAL AND LOHENGRIN

Directed by Furtwängler, who utilized every artistic facility at his disposal, Parsifal affected its listeners deeply. Warmth of tone springing from a profound musicality characterized Herbert Janssen as Amfortas. For Parsifal, an artist was found equal to the task, in Helge Roswaenge. Martha Fuchs handled the part of Kundry in a completely understanding and individual manner. Robert Burg (Klingsor), Manowarda (Titurel), Andresen (Gurnemanz) acquitted themselves with their wonted mastery. The decorations were by the late Alfred Roller and the production was in charge of Tietjen.

With the brilliant performance of Lohengrin, the presentations for this season were complete. The festive spirit reached an unexpected high pitch as Führer Hitler appeared in order to attend the performance. The costumes and decorations by Praetorius left nothing to be desired, and every participant, from the smallest page boy to the main characters, was a conscientious artist. The role of Elsa fell to gifted Maria Müller, and Max Lorenz was featured in the title role. Margarethe Klose (Ortrud), Manowarda (King Henry), Prohaska (Telramund), and Janssen (Herald) completed the excellent list. Tietjen directed with spirit and enthusiasm and when the curtain dropped after the last note, a thunder of applause rose from the audience, but the artists could only hear this expression of gratitude, as curtain calls are unknown in Bayreuth.

All in all, the festival was a memorable and unique musical experience. To many a listener, Bayreuth again brought home the truth that the spirit of the master lives as strongly as ever.

Krauss for Munich Opera

MUNICH.—Clemens Krauss is to succeed Hans Knappertsbusch as director of the Munich State Opera. The most important part of his appointment will be the reorganization of the State Opera's ensemble, or rather, to complete and enlarge it, in order to make it fit in with the plans which the Führer has in mind for the future of the Munich Opera. Hitler's idea is to erect a new opera house, a building so large, magnificent, and generally imposing, that it will be a monument in stone equivalent to the grandeur of the musical masterworks presented within it. It is Hitler's desire that Munich rank as a "metropolis of German art." It was to this end that in 1933 he erected the Haus der Deutschen Kunst for art exhibitions (which will shortly be inaugurated), and it is to this same purpose that he will dedicate a new temple for opera in Munich.

Clemens Krauss comes to Munich from the Berlin State Opera, where he was engaged two years ago from Vienna. In Munich he has hitherto appeared a few times as conductor of Mozart and Wagner operas.

P. E.

Dresden Opera for London

DRESDEN.—The Dresden State Opera and Saxon State Orchestra ensemble will give guest performances in Covent Garden, London, from November 2 to 14, the first time that a German opera company is to appear there with its own scenery and costumes. Prof. Dr. Karl Böhm, general music director, has the entire direction. Richard Strauss has consented to direct one of his own operas and a concert. Two concerts are planned in Queens Hall by the orchestra.

E. J.

Season of Opera in Italy Promises Vital Results

Milan, Rome and Other Theatres Publish Repertoires—Florentine May Celebration Will Have Presence of Noted Foreign Conductors

By DOROTHY NEVILE LEES

FLORENCE.—The *cartelloni* of the Italian operas for the coming season are full of promise. Of the ninety-six works to be performed throughout the country, thirty-two are by contemporary Italian composers, proving how loyally Italy supports its musicians of today. The names of the directors, singers, scenographers, and the high quality of the orchestras and choruses of the great Italian opera houses, strengthen confidence for a highly successful and important season.

FLORENTINE MAY

An outstanding event will be the Florentine May, in 1937, operas already in preparation being Luisa Miller, Otello (Verdi), a new work by Casella, Il Signor Bruschino (Rossini), Respighi's Lucrezia Romana (new), Maria Egiziaca, and Gli Uccelli; Tristan und Isolde (Wagner), Edipo Re (Stravinsky), Cosi fan tutte (Mozart) and Incoronazione di Poppea (Monteverdi), the last-named written and given in 1642, and considered by critics to be the most theatrical and modern of the surviving works of Monteverdi.

The Florentine May also includes important concerts, such as The Passion According to St. Matthew (Bach) by the Berlin Philharmonic Orchestra and chorus, under Furtwängler, Messa solenne (Beethoven) and Passione (Malipiero). The festival will be under the supervision of the newly appointed superintendent Mario Labroca, and such conductors as de Sabata, Molinari, Gui, Furtwängler, Marinuzzi, Serafin and Bruno Walter. Among the outstanding singers engaged are Gina Cigna, Maria Caniglia, Gigli, and Giovanni Martinelli. An International Music Congress will be held in Florence during the *Maggio*, and among the lectures on the list are Modern Composers, by Hindemith, and Chopin, by Cortot.

MILAN AND ROME PLANS

La Scala, Milan, comes forward with Falstaff (Verdi), Mignon (Thomas), Debora e Jaele (Pizzetti), Tristan und Isolde (Wagner), Amico Fritz (Mascagni), Cenerentola (Rossini), Tosca, Boheme (Puccini), Ballo in Maschera (Verdi), Hänsel and Gretel (Humperdinck), Andrea Chenier (Giordano), Lucrezia Romana (premiere), Maria Egiziaca, Gli Uccelli (Respighi), Manon (Massenet), Iphigénie en Tauride (Gluck), Francesca da Rimini (Zandonai), Girl of the Golden West (Puccini), L'Amore dei Tre Re (Montemezzi), Nerone (Mascagni), Mosé (Rossini), Elisir d'Amore (Donizetti), Aida (Verdi), Coppelia (Delibes), Notturno Romantico (Pick-Mangiagalli), Madonna Imperia (Alfano), La morte di Frine (Rocca) (premiere) and Requiem Mass (Verdi).

Teatro Reale dell'Opera of Rome also has an imposing list including Nerone (Mascagni), Falstaff, Aïda, Rigoletto (Verdi), Lohengrin, Parsifal (Wagner), Madame Sans-Géne (Giordano), Samson et Dalila (Saint-Saëns), Manon Werther (Massenet), Dafni (Mulè), Alceste (Gluck), Campiello (Wolf-Ferrari), Fantasia Negra (Lualdi), Boris Godounoff (Moussorgsky), Girl of the Golden West, Tosca (Puccini), Ginevra degli Almieri (Peragallo), Arlesiana (Cilea), Elisir d'Amore, Lucia (Donizetti), Magic Flute (Mozart), Lucrezia Romana, Maria Egiziaca Gli Uccelli (Respighi), Francesca da Rimini (Zandonai), Carmen (Bizet), Piccolo Marat (Mascagni), Re Lear (Ghislanzoni) and Guarany, the latter to be given in celebration of the centenary of the Brazilian composer Gomez.

Carlo Felice Theatre of Genoa is to give Fiamma (Respighi), Meistersinger (Wagner), Turandot (Puccini), Fidelio (Beethoven), Amico Fritz (Mascagni), Segreto di Susanna (Wolf-Ferrari), Orfeo (Casella), Nightingale (Stravinsky), Matrimonio Segreto (Cimarosa), Nabucco (Verdi), Dibuk (Rocca) and Lucia (Donizetti).

REGIO TO BE REBUILT

Though burnt to the ground not long ago, within a few hours of the close of a successful performance, the great Teatro Regio of Turin will, it is reported, rise again between the Military Academy and the Palazzo del Governo, and on an even grander scale than before, since the intention is to provide seating accommodation for 4,000 to 5,000 spectators, whereas the former building seated 1,800. The Regio, which was two centuries old, had a distinguished history.

Meanwhile the company, temporarily domiciled in the Teatro Carignano, has announced Matrimonio Segreto (Cimarosa), Crispino e la Comare (Ricci), Cenerentola (Rossini), Don Giovanni (Mozart), Daughter of the Regiment (Donizetti), Hänsel und Gretel (Humperdinck), Mese Mariano (Giordano), Campiello (Wolf-Ferrari), I Puritani (Bellini) and Lo Frate innamorato (Pergolesi). The Teatro Massimo of Palermo is to produce Vespri Siciliani (Verdi), Fedora (Giordano), Liola (Mulè), Elisir d'Amore (Donizetti), Carmen (Bizet) and Tosca (Puccini).

Pizzetti to Write Film Score

ROME.—Ildebrando Pizzetti, Italian composer, has been commissioned to write a musical commentary for the new film, Scipione l'Africano.

D. N. L.

Hindemith to Visit America

Composer Expected to Attend Coolidge Festival Next April—Chavez Also to Participate—New Schönberg String Quartet for Series in California

Paul Hindemith will visit the United States in the coming season, and will appear under the sponsorship of Mrs. F. S. Coolidge, according to reports from the Pacific Coast. Both Hindemith and Carlos Chavez are expected to participate in the Library of Congress Festival in Washington, during April, 1937. Chavez, who is conductor of the Mexico City Symphony Orchestra, will assist Mrs. Coolidge in arranging a Pan American Festival to be held in Mexico City in July, 1937, with the Coolidge Quartet participating. The last-named group, recently created, includes William Kroll, Nicolai Berezowsky, Nicholas Moldavan and Victor Gottlieb.

At the University of California at Los Angeles, the Kolisch Quartet will give a series of concerts next January, sponsored by Mrs. Coolidge. The programs will be devoted to the final quartets of Beethoven and those of Arnold Schönberg, including a recently completed fourth quartet. The same organization will be heard at Berkeley, Cal., in the summer of 1937.

A festival of chamber music by Harvard graduates is being held in connection with the University's tercentenary this autumn. Works to be heard include scores by Arthur Foote, Randall Thompson, Daniel Gregory Mason, John Alden Carpenter and Roger Sessions, the latter writing a quartet especially for the occasion.

The Pro-Arte Quartet will resume its series next March, the concerts being given at Wellesley College, also in Brussels, Amsterdam, Geneva and Zurich, after which the ensemble will again take part in the summer session at Mills College, Cal. In 1938, this organization, then marking the twenty-fifth anniversary of its founding and the fifteenth of its association with its patroness, will give festivals in Rome, Paris, Brussels and Chicago.

Paris Grand Opéra Saved From Flames

PARIS.—On Saturday night (September 12) about ten minutes to one, a policeman, on service nearby, and M. Robert, concièrge of the Opéra, discovered that the historical edifice was on fire. Thanks to the prompt and efficient work of the entire fire department forces of the city, the building was saved from destruction. According to reports, the greatest damage was in the "flies" over the stage, the iron curtain preventing the fire from reaching the orchestra pit and the auditorium, and as often happens in such cases, it seems that water worked more havoc than the fire. Under the stress of the excitement—for the Opéra is perhaps the nation's most beloved and typical monument—many causes for the fire were invented and given, but authorities declare it came from nothing more or less than a short circuit. It is feared that the accident will retard the opening of the Opéra, which has been closed all summer to permit of stage modernization and repairs, performances (at popular prices) being given meanwhile in the Théâtre Sarah-Bernhardt.

I. S.

Toscanini Reported Planning Concert in New York

VIENNA.—It is rumored here that Arturo Toscanini is considering a return to New York to conduct a concert to aid in raising funds for the construction of a new Festpielhaus at Salzburg.

Plans for next summer's Salzburg Festival include the presentation of four operas under Toscanini's baton. These comprise repetitions of Falstaff, Fidelio and Meistersinger and the first production at the Festpielhaus of Mozart's Magic Flute. Dr. Herbert Graf, who was in charge of this year's staging of Meistersinger, will be stage director.

S. L.

National Symphony Orchestra Plans

Season of Seventy-One Concerts to Include Three Tours

The National Symphony Orchestra of Washington, D. C., under the musical direction of Hans Kindler, is to play seventy-one concerts this season, C. C. Cappel, manager, has announced. This is the most extensive calendar the orchestra has had since Dr. Kindler organized it five years ago. The orchestra goes to twenty-seven cities for a total of forty engagements, fifteen more than were played out of town last year.

The opening concert is in Constitution Hall, Washington, October 25, a program in which Dr. Kindler presents Tito Schipa, tenor, as soloist. This concert is the first of twelve in the orchestra's Sunday afternoon series in Constitution Hall. Another series of eight mid-week concerts opens November 4, when Guiomar Novaes, Brazilian pianist, is soloist. The orchestra presents the Monte Carlo Ballet Russe in two different programs on November 11 and 12. November 1 brings an orchestral concert. Other concerts in Constitution Hall are scheduled: November 15, Blanca Renard, pianist; November 25 and 29, orchestral programs; December 13, all-Beethoven program, with Harold Bauer, pianist, and the combined glee clubs of George Washington University; December 16, Lotte Lehmann, soprano; January 3, Myra Hess, pianist; January 10, Roman Totenberg, violinist; January 21, Joseph Szigeti, violinist; January 31, Winifred Cecil, soprano; February 14, Alfredo Casella, conductor-composer, and the Trio Italiano; February 17, orchestral program; February 28, Jacqueline Salomons, violinist; March 14; Bartlett and Robertson, duo-pianists; March 17, George Gershwin, composer-pianist; March 28, Eastern program; March 31, annual request program.

The annual students series begins January 19 in Western High School in Washington and includes three concerts in each of three Washington High schools, and a final festival event in Constitution Hall, March 20.

TOURS ANNOUNCED

The out of town engagements this year start in Baltimore. On November 10, the orchestra, under Dr. Kindler, plays the first of seven concerts scheduled for that city. This is one concert more than was played there last season, and the series will be marked by the solo appearances of such artists as Jascha Heifetz, violinist; Lotte Lehmann, Wagnerian soprano; Myra Hess, pianist; and George Gershwin, composer-pianist. A series of four concerts in Richmond, Va., opens November 13. A concert will be played at Western Maryland College, Westminster, Maryland, November 17.

DR. HANS. KINDLER

Three concert tours take Dr. Kindler and his men to twenty-five cities, located as far south as Jacksonville, Fla., and as far north as the New England States. Heading north on November 30, the orchestra's first stop is Northampton, Mass., for a concert at Smith College.

Other concerts on this trip include Manchester, N. H., December 1; Hartford, Conn., December 2; Troy, N. Y., December 3; White Plains, N. Y., December 4; Norwalk, Conn., December 6; Scranton, Pa., December 7; Wilkes-Barre, Pa., December 8; State College, Pa., December 9.

Following its final appearance of the season in Richmond, March 1, the orchestra goes to Roanoke, Va., on March 2; Chattanooga, Tenn., March 3; Knoxville, Tenn., March 4; Asheville, N. C., March 5; Lynchburg, Va., March 6; and Sweet Briar, Va., March 7. Another tour of the South comes at the end of the season, beginning in Columbia, S. C., where the orchestra will be a feature at the community's annual choral festival. The tour is resumed, April 5, with a concert in Jacksonville, Fla.; April 6, Spartanburg, S. C.; April 7, Rock Hill, S. C.; April 8, Chapel Hill, N. C.; April 9, Winston-Salem, N. C.; and April 10, Greensboro, N. C. A number of these concerts are re-engagements, since the National Symphony has played in past seasons in Hartford, Lynchburg, Asheville, Spartanburg and Columbia.

NBC Orchestra Pays Tribute to Memory of Gabrilowitsch

The National Broadcasting Company presented a memorial program for Ossip Gabrilowitsch on September 17 in its studios. The program included several numbers chosen from the first and last concerts directed by Gabrilowitsch in Detroit, opening with the second movement of Tschaikowsky's fourth symphony and closing with the finale of the Pathetique Symphony, played by an orchestra under Dr. Frank Black. Harold Bauer eulogized his friend in a brief and touching address. Gabrilowitsch's Elegy for cello and piano was played by Mr. Musicky and Dr. Black, and Paul Althouse, Metropolitan Opera tenor, sang his song Goodbye beautifully. Among the distinguished listeners were a number of eminent pianist colleagues of the deceased artist.

R. M. K.

Guild for Musicians Formed

A new organization, The Guild for Musicians, is announced with headquarters at Steinway Hall, New York, to represent musicians as performers or lecturers in special fields, chiefly old and new music and chamber music, and various branches of music study and investigation.

The largest ensemble listed is a new one, the Lotta Van Buren Players, said to be the first sextet of viol players in this country, a quartet of recorder players, duo-harpsichordists, spinet, virginal, clavichord players, madrigalists, and solo singers. Announced (also largely for this field) are Alix Young Maruchess, viola d'amore and viola player, Frances Blaisdell, flutist, and Mitchell Miller, oboist. The second largest group is the Willem Durieux Chamber Music Ensemble, a double quartet whose literature covers a large section of string orchestra music. A new quartet, The String Quartet for Contemporary Music, whose members are Max Hollander, Lucien Baren, David Mankowitz and Carl Stern, is announced, as are Harold and Marion Berkley in sonatas, and Carl Deis, pianist, and Arthur Mendel, lecturer, for Beethoven sonata programs.

Singers are Ada MacLeish, soprano, and Roland Partridge, tenor. Harry Cumpson, pianist, is listed as soloist and ensemble player, chiefly in modern music.

By special arrangement with other managements, the Stradivarius Quartet, Helen Teschner Tas, violinist, and Roy Harris, in lecture-recitals to be announced, are listed with the new guild, organized by Ethel S. Cohen and Erminie Kahn, with additional representatives.

The lecture list includes Martin Bernstein, Paul Boepple, A. Lehman Engel, B. H. Haggin, Lazare Saminsky and Hans Weisse.

Prizes Awarded in Ginn and Company Song Contest

Howard Hanson, Albert Stoessel, Mabelle Glenn, A. Walter Kramer and Will Earhart, judges of the school song competition sponsored by Ginn and Company, have announced the following awards: first prize, $500, to Joseph Clokey, Claremont, Cal.; second, $300, Frances McCollin, Philadelphia; third, $300 Granville English, New York; fourth, $100, Margaret Blackburn, McKeesport, Pa.; fifth, $100, Mabel Woodworth, Los Angeles; sixth, $100, Grace Becker, Berkeley, Cal. This contest was open to native or naturalized American citizens. The entries were limited to songs suitable for young people of junior high school age. Approximately 900 entries were received from all parts of the country.

Flagstad Sings in Vienna and Prague

Kirsten Flagstad's four appearances at the Vienna Opera early in September included Tristan and Isolde on September 2, Die Walküre on September 8, Siegfried on September 10 and Götterdämmerung on September 12. Immediately following her Vienna engagement, Mme. Flagstad left for Prague for appearances in Tristan and Isolde on September 14 and Die Walküre on September 19. This is the first time the Norwegian soprano has sung in Vienna and Prague.

Mme. Flagstad arrived in the United States from Le Havre on the SS. Normandie, September 28. During her season at the Metropolitan Opera she is to be heard in a new role, Senta in The Flying Dutchman. She has sung this part in Norway.

N. Y. Philharmonic Orchestra Soloists Announced

With its list of soloists for the coming season practically completed, the New York Philharmonic Orchestra announces twenty-eight artists to be heard with the orchestra during 1936-37. There are eleven pianists: Robert Casadesus, Myra Hess, Josef Hofmann, Vladimir Horowitz, Jose Iturbi, Artur Schnabel, Frank Sheridan, Rudolf Serkin, Beveridge Webster, and Ethel Bartlett and Rae Robertson, duo-pianists; six violinists: John Corigliano, Samuel Dushkin, Jascha Heifetz, Mishel Piastro, Manuel Quiroga and Joseph Szigeti; two cellists: Gaspar Cassado and Joseph Schuster; singers for special programs and for the concert performances of Elektra and Parsifal comprise: Marjorie Lawrence, Hulda Lashanska, Lotte Lehmann, Gertrude Kappel, Charlotte Boerner, Frederick Jagel, Paul Althouse, Emanuel List and Julius Huehn. The New York Philharmonic Orchestra's season opens November 5 at Carnegie Hall, New York.

Philadelphia Orchestra to Broadcast Weekly

The Philadelphia Orchestra will begin early in November a series of weekly broadcasts over the nationwide WABC-Columbia network, to be presented by a group of America's leading financial institutions including the Chase National Bank of New York, the First National Bank of Chicago, the Pennsylvania Company of Philadelphia, the Marine Midland group, and many other prominent institutions from coast to coast. The arrangement entered into calls for the exclusive services of the Philadelphia Orchestra for the next three years.

Giannini's Requiem to Be Heard in Vienna

The first American work to be accepted for performance by the Vienna Gesellschaft der Musikfreunde is Vittorio Giannini's new Requiem, which is to be performed in March, 1937, by the society. This work was accepted by the Vienna organization while it was still unfinished and after only one hearing of the piano score. Giannini's name will be listed on the society's records which bear the outstanding composers of the world since 1813, the year of its founding. Beethoven, Brahms, Wagner, Rossini, Gounod, Bruckner, Schumann are named as honorary members, and world premieres of numerous masterpieces have been given under the society's auspices. Mr. Giannini recently completed his last year as a Fellow in the American Academy in Rome.

Lily Pons Making New Musical Film

Lily Pons is now making her second film for RKO Pictures. The soprano will not come East until November 28 when she sings the title role in Lakme in Chicago with the Chicago Opera Company. This summer Miss Pons was soloist at Hollywood Bowl, and, according to reports from the Pacific Coast, the concert was attended by a record audience of 26,410 by actual gate count.

Plan New Home for Metropolitan Opera

The Metropolitan Opera Association may make its future home in the proposed Municipal Art Centre of New York, which Mayor LaGuardia hopes to erect in his administration. The Municipal Art Committee, of which Mrs. Henry Breckinridge is chairman, has secured pledges of $14,000,000 from private interests toward the project. It is considered that the undertaking is too much either for private interests or the city government working alone, but together they may attain their goal. Paul D. Cravath, speaking for the Metropolitan Opera Association, said that that organization was seriously considering the invitation to locate in the Municipal Art Centre.

Ann Arbor Lists Concert Series

Choral Union Programs to Present Noted Artists

ANN ARBOR, MICH.—The summer school of the University School of Music has come to a happy close after a successful season and now, with the opening of the university, music lovers in this region turn with anticipation to the Choral Union Concerts which will be given as usual in the Hill Auditorium.

The season is to be inaugurated with the appearance of Kirsten Flagstad, operatic soprano, on October 19. Dr. Frederick Stock and the Chicago Orchestra come on November 2. November 16 brings a concert by the Moscow Cathedral Choir (Nicholas Afonsky, conductor). Jascha Heifetz, violinist, a great favorite in past years, appears on November 30, and the Boston Symphony Orchestra under the leadership of Dr. Serge Koussevitzky, plays on December 10. The pre-holiday season will be closed by Josef Hofmann in a piano recital on December 14.

The series resumes January 14 with the Detroit Symphony Orchestra and Bernardino Molinari. On January 25 Gregor Piatigorsky appears for the second time in these concerts in a recital of cello music, and on February 23 Artur Schnabel presents a piano recital. The series closes with a song recital on March 24 given by Nelson Eddy, baritone.

A. McL. T.

Martinelli to Reappear at Covent Garden

Giovanni Martinelli, tenor of the Metropolitan Opera, will return to London after an absence of many years for a series of operatic appearances in April, 1937. His performance in the title rôle of Otello—a part he is taking for the first time this coming season—opens the Coronation season at Covent Garden. Martinelli has been re-engaged for the 1937 summer season at Biarritz in France, where this summer he sang in concert and later in a performance of Tosca.

The tenor arrives in New York on October 8, starting at once on a concert tour which takes him within three weeks from Washington, D. C., to Winnipeg, Canada, Havana, Cuba and the West Coast. After concert and opera performances in San Francisco and Los Angeles, he is to be featured in six productions of the Chicago City Opera and return here for the opening of the Metropolitan season in December.

League of Composers' Commissioned Scores Completed

Four new works commissioned by the League of Composers for performance by other organizations all over the country this season are now completed. These are Pueblo, a symphony by Lazare Saminsky, ordered by the League for the National Symphony Orchestra, in Washington, D. C., under the baton of Hans Kindler; Go Choruses, by Robert McBride, a workout for small orchestra (of about fifteen instruments), scheduled for a premiere in the Town Hall, New York, orchestral series conducted by Hans Lange; a new orchestral work by Robert Russell Bennett for introduction by the NBC orchestra under Frank Black, in New York and other cities; and a quartet by Arthur Shepherd, which the Manhattan String Quartet will play on tour in Europe and America.

Rouché to Direct Comique

PARIS.—Jacques Rouché, director of the Paris Grand Opéra, has been appointed director of the Opéra-Comique, succeeding M. Gheusi, whose resignation was forced some time ago by the Comique staff. M. Rouché, who will thus direct both theatres, is to be assisted in his Opéra-Comique duties by Antoine Mariotte (General Administrator), Daniel Lazarus (Artistic Administrator) and a committee composed of Georges Auric, Arthur Honegger, Darius Milhaud, Charles Koechlin, Albert Roussel, Gustave Charpentier, Reynaldo Hahn, Jacques Ibert, Max d'Ollone, and Gabriel Pierné.

Cherkassky Again to Tour Europe

Shura Cherkassky sailed September 23 on the SS. Queen Mary for appearances in London, Manchester, Prague, Vienna, Budapest, Warsaw, Stockholm, Helsingfors, Riga, Kaunas and Paris. Both recitals and engagements with orchestra for the pianist are included on this list.

Symphonic and Other Music Regales Adelaide Hearers

De Abravanel Conducts New Orchestra—Local Woman Composers Offer Original Works

ADELAIDE, (SOUTH AUSTRALIA). — The highlight of the month's musical fare was the visit of Maurice De Abravanel to lead the newly formed Adelaide Symphony Orchestra in a Beethoven-Wagner program. An Australian Broadcasting traveling unit of nine players arrived with him from Melbourne. Horace Stevens was the assisting vocalist presented by the Australian Broadcasting Commission in the Adelaide Town Hall, the program included Beethoven's Eroica Symphony, Tannhäuser Overture, prelude to Die Meistersinger, Wotan's Farewell, (including the Fire Music) and Hans Sach's Monologue.

Clamorous and long-continued demonstrations for De Abravanel at the conclusion of the concert rewarded his admirable leadership. He has won high praise throughout Australia for his musical knowledge and command over a symphony orchestra in addition to his operatic gifts. The success of the orchestra under his direction augurs well for our future symphonic concerts.

Distinctive and authoritative musicianship was displayed in the Eroica, and the Wagner numbers reflected the conductor's fervor and meticulous care for detail, placed in the service of close and loving study of the scores.

Horace Stevens gave five portrayals in true Wagnerian style, his magnificent stage presence and stalwart, richly nurtured voice winning prolonged applause. Stanilaus de Tarezynski was the skilled leader of the A. B. C. Orchestra.

ENSEMBLE ATTRACTIONS

The Melbourne artists, Margaret Sutherland, piano, Elise Steele, violin, Isobel Carter, clarinet, gave three chamber music recitals in the Liberal Club Hall, North Terrace. The first program included compositions by Brahms, Mozart, Vitali, Debussy, De Falla, Florent Schmitt, also Miss Sutherland's arrangements of Bach's Capriccio on the Departure of a Beloved Brother, of two eighteenth century compositions for clarinet and piano, and her own interesting piano trio. The solo work of all the artists was well-balanced, artistic and refined. The final movement trio had to be repeated.

At the second recital, the clarinetist (Isobel Carter) appeared also as pianist and Miss Sutherland played her own piano compositions. Other music given was by Mozart, Scarlatti, Ravel, Tailleferre, and Bach. The players repeated their previous success.

The final recital attracted a fairly large audience, which heard works by Veracini, Handel, Busch, Couperin, (two airs arr. by Sutherland), Milhaud, Bartok, Debussy. Also, the Sutherland trio was done again.

VIOLIN ART

Arved Kurtz, principal violin teacher at the Conservatorium and leader of the Elder String Quartet, offered an interesting program in the Town Hall, including a Beethoven sonata, Respighi's sonata in B minor, Delius' second sonata, Dryads' Dance and Evening under the Hill, two delightful works by the Adelaide composer Miriam Hyde; and Kreisler's Praeludium and Allegro. To these were added some extra numbers done with the same refinement and art as the regular program. Kurtz' playing reveals admirable technic, poised style and scholarly attributes. The accompaniments were in the adept hands of John Horner, organist and piano teacher at the Elder Conservatorium.

VOCAL AND CHAMBER MUSIC

Hilda Gill of the Conservatorium staff gave a vocal recital in Elder Hall. She was assisted by the Conservatorium Trio—Arved Kurtz, violinist, Harold Parsons, cellist, George Pearce, pianist—and Miriam Hyde (pianist) in her piano trio. Miss Gill's excellent singing was supported by Mr. Pearce at the piano. Both performers were sensitive and responsive to the spirit of the music.

The two chamber music works were Beethoven's B flat trio and the Phantasy Trio in B minor by Miriam Hyde, the latter an interesting and appealing work entirely free from neurotic modernism.

SALON SOIREES

Two hundred members and friends of the Adelaide Music Salon were present at the twentieth program at Birks' Piccadily Cafe. The program included Mozart's quartet (Koechel 458), Grieg songs, a group of Italian, a Massenet aria, a talk on the ballet, and a Smetana quartet. The Elder Conservatorium Quartet played the Mozart and Smetana numbers.

Students of the Elder Conservatorium were presented in Elder Hall. The music was chiefly instrumental and attracted a large audience. The newly formed Conservatorium String Orchestra (conducted by Harold Parsons) played Sir Walford Davies' (brother of the Director of the Conservatorium) Solemn Melody. Other composers heard were Schubert, Seitz, Beethoven, Korbay, Bach, Chopin, Handel, Bridge, Pierné. An outstanding performance was by Joy Worden, child pianist, in Bach-Chopin soli.

CYNTHIA HENDRICKSON.

D'Oyly Carte Company Sings Iolanthe

Opening a week's run on September 21, Iolanthe was one of the most successful of the current Gilbert and Sullivan performances being given at the Martin Beck Theatre in New York City by the D'Oyly Carte Opera Company.

In the beauty and sprightliness of its music, Iolanthe shows Sullivan at the height of his genius for operetta, and Gilbert's libretto partners the score with rich, fancy and satirical wit.

Isidore Godfrey's conducting effects joy for discriminative listeners, as he makes the most of his small orchestra and keeps the stage effectively in hand as well.

Martyn Green—that always finished singing actor—gives an irresistibly whimsical portrayal of the Lord Chancellor. Sydney Granville, another G. and S. expert, gets constant fun out of his role as Private Willis, an unctuous delineation if ever there was one. Leslie Rands gives a personable and vocally agreeable account of Strephon, and Messrs. Derek Oldham and Darrell Fancourt are an "adorable" pair of sentimental Lords. Of the women, Elizabeth Nickell-Lean (Iolanthe) and Brenda Bennett (Phyllis) furnish the best characterizations, the latter singing adeptly and charmingly.

Crowded and enthusiastic audiences greeted the showing of this unfading masterpiece.

L. L.

Lake Placid Club Offers Composers' Prizes

The Lake Placid Club, Lake Placid, N. Y., in co-operation with its Education Foundation, is sponsoring a composers' contest for two prizes amounting to $1,500. The contest is open to all recognized American composers or students. The best quintet for piano and string quartet will win $1,000, and $500 goes to the chosen score of choral music for mixed voices. Only original entries are considered. Entries of choral music must be in the mail by midnight in February 15; those for the chamber music contest may be sent in as late as March 30. The winning works are to be performed in New York City and at Lake Placid. In charge of the contest in New York City are Mrs. Edgar Stillman Kelley and Dr. John Warren Erb. The announcement of the competition was issued by Samuel H. Packer, vice-president of the Lake Placid Club.

Summer Opera for Round Lake, N. Y., Next Season

A. Y. Cornell has announced a summer opera season at Round Lake, N. Y., next year. The series of presentations will be augmented. A number of residents have already subscribed for tickets. Ellis L. Rowe has contributed a generous sum toward the series.

Mary Lewis to Resume Singing

Mary Lewis will resume her concert and operatic activities this fall in the United States, Canada, Puerto Rico and South America. She opens her season at her birthplace, Little Rock, Ark., appearing also in Denton at the Arkansas Centennial. She gives five concerts in Arkansas, Texas and Oklahoma. A tour of Puerto Rico and South America is scheduled for November.

Photo by Carmen Studio

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Orchestras Merge In New Haven

Symphony and Civic Players Join Forces—Smith, Kortschak, Donovan Named as Leaders—Recital Series Announced

NEW HAVEN, CONN.—Music plans for this season are being disclosed, and they hold promise of a rich and varied fare. The newly organized New Haven Orchestra Association is of special local interest. Formerly there were two symphony orchestras here: the New Haven Symphony Orchestra and the Civic Orchestra of New Haven. The former, organized in 1895, was one of the first five symphony orchestras in the country. It had the benefit of guidance by members of Yale's faculty, access to the university's excellent library of music, freedom to use its halls for rehearsals, and the comfort of the school's financial assistance. The Civic Orchestra, though only six years old, had made for itself an important place in the community's music life. Presenting programs of lighter classics, it was bringing many new listeners to the concert halls.

This year these two organizations have combined forces under the name of the New Haven Orchestra Association. They are planning eight Monday evening concerts, to be conducted by the following three members of the Yale Music School Faculty: Dean David Stanley Smith, formerly conductor of the New Haven Symphony; Hugo Kortschak, formerly conductor of the Civic Orchestra; and Richard Donovan, assistant dean of the school. The orchestra is planning to have the assistance of soloists at the several concerts.

The Children's Concerts will again be given this year by the reorganized orchestra under the leadership of Harry Berman.

WOOLSEY HALL SERIES

Daggett M. Lee, manager of the Woolsey Hall Concert Series, has arranged six concerts. Fritz Kreisler will open the series with his recital on October 21. This set of concerts also includes two performances by the Boston Symphony Orchestra with Serge Koussevitzky conducting, recitals by the Don Cossack Russian Male Chorus, Lotte Lehmann, and Josef Hofmann.

The Faculty Club String Quartet, with Hugo Kortschak and Romeo Tata, violinists, Emmeran Stoeber, cellist, and Harry Berman, violinist, is to give a series of chamber music concerts.

The Johnson Little Symphony Orchestra, composed of instrumentalists from the age of eight to eighteen, are continuing their ensemble practice with Harry Berman as conductor. E. K.

Claude Lapham Returns to New York

Claude Lapham, composer and arranger, has returned to New York after several years in the Orient and Europe. He will specialize in the coaching, composition and arrangement of songs suitable for radio, screen and stage. Mr. Lapham was the first collaborator with Mack Gordon, as well as the first arranger with the Vincent Lopez Band. He is credited with being the discoverer and teacher of Joan Blondell and Shirley Ross.

Harmony Guild to Award Scholarship

The Harmony Guild of New York announces its third annual competitive Scholarship in harmony and analysis of composition open to talented performers or composers who lack theoretical training and are without funds for such study. Application must be mailed to Bianca Morehead, chairman of competition committee, 12 East 86 Street, New York City, before October 10.

Olga Averino at Middlebury, Vt.

Olga Averino, soprano, taught for the second season in the French School of the Summer School of Romance Languages at Middlebury, Vt. Other musicians were members of the summer colony there, and each Sunday a concert of chamber music was given, presenting cello or violin sonatas, trios and a group of songs.

Artists Engaged for San Francisco Opera

Among the artists announced for the San Francisco Opera season are Kirsten Flagstad, Elisabeth Rethberg, Ezio Pinza, Lauritz Melchior, Dorothee Manski and Doris Doe. Mme. Flagstad will appear in two performances of Tristan and Isolde, two performances of Die Walküre and one of Götterdämmerung; Mme. Rethberg in La Juive, Il Trovatore, Figaro, Forza del Destino and Otello. Pinza has been engaged for La Juive, Barber of Seville, Carmen, Rigoletto, Figaro and Forza del Destino; Melchior for Tristan and Isolde, Die Walküre, Götterdämmerung and Das Rheingold; Doris Doe for Carmen, Die Walküre, Gianni Schicchi, Götterdämmerung, Tristan and Isolde and Rheingold.

Guggenheim Foundation Offers Fellowships for 1937

The John Simon Guggenheim Memorial Foundation offers for 1937 a limited number of fellowships, tenable under the freest possible conditions, for research in any field of knowledge and for creative work in any of the fine arts, including music. In the main, the fellowships have been granted only for work abroad; but for 1937-38, in exceptional cases, a limited number may be granted for work in the United States. The fellowships will be awarded by the trustees upon nominations made by a committee of selection.

The foundation also offers a limited number of fellowships to citizens of Argentina, Chile, Cuba and Mexico for work in the United States of America; and to citizens of the United States for work in Latin America. In 1932 the Latin American Exchange Fellowships were extended to Puerto Rico.

Applications for fellowships must be made in writing on or before November 1, 1936, by the candidates themselves, addressed to Henry Allen Moe, secretary, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York. Application forms will be mailed upon request. Final selection of fellows for 1937-38 will be made in March, 1937. The John Simon Guggenheim Memorial Foundation was established by former United States Senator and Mrs. Simon Guggenheim as a memorial to their son, who died April 26, 1922.

MADELEINE LAZARD,
premiere danseuse in The Captive Princess, a feature of the program given by the Serge Oukrainsky Ballet at the Hollywood Bowl. (Photo by Musart.)

Institute for Avocational Music Organized

The Institute for Avocational Music, a non-profit-making enterprise with headquarters in Steinway Hall, New York, has been organized with a distinguished list of sponsors. The purpose of the institute is to "provide teachers and advice for those who wish to take up music as an avocation." It is emphasized that this is not a music school, the teachers recommended giving lessons at their own studios. The institute, according to Lucrezia Bori, one of its sponsors, "will not infringe upon the program of any existing institution, but rather will provide a supplementary service." Others on the advisory committee of the organization with Miss Bori include Walter Damrosch, Harold Bauer, Myra Hess, Ernest Hutcheson, Jose Iturbi, Yolanda Mero, Ernest Schelling, Albert Spalding, Lawrence Tibbett and Efrem Zimbalist. The institute opened on October 1. It is announced that inquiries may be addressed to Miss Gladys Douglas at Steinway Hall.

Horowitz Coming for American Tour

After a year's absence from America, Vladimir Horowitz will return this present season for a three months' tour of forty concerts, opening with appearances as soloist with the New York Philharmonic Orchestra on December 31 and January 1, under the baton of John Barbirolli, playing the Tschaikowsky concerto. New York will hear him once more in recital at Carnegie Hall on January 23.

Other orchestras which have engaged the young Russian pianist for this winter are: Philadelphia Orchestra, February 12, 13 and 16; St. Louis Symphony, March 18, 19 and 23. On February 21 he will give a piano recital in Chicago.

Among the cities where he will give concerts are Cincinnati, Pittsburgh, Northampton at Smith College, Boston, Washington, D. C., Toledo, Houston, Oklahoma City, Detroit, Saginaw, Toronto, Montreal, Indianapolis, Minneapolis, Seattle and Spokane. He has accepted an engagement for one commercial broadcast, the Ford Hour on March 21.

Early in October the pianist's season begins in Scandinavia, where he will tour for three weeks. During October he gives twenty concerts in London and other music centres of England. In December he plays twice in Paris and recitals in Italy, Holland and Belgium after which he sails for the United States on December 18. At the conclusion of his American tour next April Horowitz will go for the first time to Australia and New Zealand for an extended tour.

Many Soloists for Seattle Symphony Orchestra

SEATTLE, WASH.—The largest list of assisting soloists ever brought to Seattle by the Seattle Symphony Orchestra, has been announced to include Lauritz Melchior, Joseph Szigeti, George Gershwin and Serge Rachmaninoff. With Dr. Basil Cameron on the podium, the stage is set for the series of concerts at the Civic Auditorium. Then there will be the regular Monday evening subscription series at the Moore Theatre, which features as soloists Barbara Constance, Canadian pianist; Dent-Mowrey, composer pianist of Portland, Ore., formerly of Seattle; Dorothy Gorbovitzky, pianist; Adelaide Anderson, pianist; and Theodore Anderson, violinist (concert master).

The Cecilia Schultz series of artist recitals has been announced to embrace the Jooss and Monte Carlo Ballets; the Don Cossock Russian Male Chorus; Richard Crooks; and John Charles Thomas. J. H.

Juilliard Scholarship at Chautauqua Won by Scott Watson

The scholarship which the Juilliard School of Music offered for study under Austin Conradi at Chautauqua, N. Y., this summer was won by Scott Watson of Miami, Fla., a pupil of Mr. Conradi. The judges were Ernest Hutcheson, dean of the Juilliard School of Music, Gordon Stanley, teacher in the Institute of Musical Art, and Austin Conradi of the Peabody Conservatory of Music.

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Hamburg's New Version of Don Giovanni

HAMBURG.—The State Opera opened its season with Herman Roth's new translation of Mozart's Don Giovanni. Roth, who teaches in the Berlin Hochschule für Musik, has done an entirely novel wording of the Da Ponte libretto, also disclosing a fine sense for association of words and music. Schott, of Mayence, is to print it as a book, while Hamburg's General Superintendent Strohm was first to bring the work to performance. Roth's labor is a true work of art, and the musical effect is deeper than with the German words of Schmidt, Rochlitz, Grandaur and Levi.

The cast was in excellent form and the presentation scored a genuine success, the participants being Hans Schmidt-Isserstedt (conductor), Carl Kronenberg (Don Giovanni), Glanka Zwingenberg (Donna Anna), Stefan Schwer (Don Ottavio), Alfred Schutz (Komthur), Ilse Koegel (Donna Elvira), Theo Herrmann (Leporello), Gustav Neidlinger (Masetto) and Martina Wulf (Zerlina). The stage directing of Oscar Schuh and the scenery and costumes by Gerd Richter, were also appreciated greatly.

E. W.-M.

Huehn Heard at Bay View Festival

BAY VIEW, MICH.—Julius Huehn, baritone of the Metropolitan Opera, gave the second concert of the Annual Music Festival at the Bay View Auditorium. With Archie Black at the piano, Mr. Huehn sang Handel and Mozart arias, Lieder by Schubert, Schumann, Strauss and Erich Wolff, the Toreador song from Carmen, Debussy's Beau Soir, and songs in English by Charles Cohen, Dunhill and Katie Moss. One of the last group was Mr. Huehn's own poem Rivets in a tonal setting by Mr. Cohen. The magnificent vocal equipment of this young American singer was displayed to fine advantage. He won ardent and deserved applause throughout his program.

D.

Monte Carlo Ballet Russe to Begin Tour in New York

The fourth American season of Col. W. de Basil's Ballet Russe de Monte Carlo begins at the Metropolitan Opera House, New York, on October 29 and continues until November 8 with a schedule of seventeen productions, according to S. Hurok, the group's manager. Four of the ballets are new in the company's repertoire. A fifth is a restoration to the program after several years. The featured ballet is entitled Symphonie Fantastique and is based upon the Berlioz symphony of that name and is a creation of Leonide Massine. Other new works are Pavillon, a creation of David Lichine to the music of Borodine; Cimarosiana, a remounting from the Diaghileff repertoire, choreography by Massine and music by Cimarosa; and L'Après-midi d'un Faune to Debussy's music, with David Lichine in the role of the Faun. The restoration is the ballet Concurrence, music by Georges Auric and choreography by Balanchine.

The company's principal dancers include Leonide Massine, Irina Baronova, Tamara Toumanova, Alexandra Danilova, Tatiana Riabouchinska, David Lichine, Yurek Shabelevsky; among the soloists are Nina Verchinina, Olga Morosova, Tamara Grigorieva, Roman Jasinsky and Paul Petroff. Lubov Rostova rejoins the company after recovering from an accident. Efrem Kurtz and Antal Dorati alternate as conductors and Leonide Massine has the official title of *maître de ballet* and artistic collaborator. Because of the extensive tour that has been booked, this is the only engagement in New York this season.

Lotte Lehmann to Make American Recital Tour

Lotte Lehmann, soprano of the Metropolitan Opera, who recently appeared with the Vienna Opera in Tosca, Faust and Lohengrin, sang again at Salzburg in Fidelio, taking the role of Leonore under the baton of Toscanini on September 17 and 20. On September 23 a Lieder recital was given by Mme. Lehmann with Bruno Walter at the piano, commemorating Mr. Walter's sixtieth birthday. Chancellor Schuschnigg and Minister of Education Pernther attended. Mme. Lehmann returns to the United States on October 3 for an extended recital tour, beginning in Atlanta, Ga., on October 13.

Rochester Orchestra to Broadcast Fifty-five programs

Fifty-five concerts by the Rochester Philharmonic and Civic orchestras, including matinee and evening performances and a special children's series, will be broadcast over the National Broadcasting Company networks during 1936-37. Jose Iturbi and Guy Fraser Harrison are to conduct the orchestras throughout the broadcast schedule, extending from October 19 through May 4.

The Rochester Philharmonic concerts will be heard on Thursdays. Iturbi conducts nine of these performances, beginning November 5. The Rochester Civic Orchestra broadcasts twenty-eight Monday concerts beginning October 19. The same orchestra offers the children's concerts, to be heard on fifteen alternate Tuesdays beginning October 20. Mr. Harrison conducts both series.

Dushkin to Play in Europe

Samuel Dushkin, violinist, and Mrs. Dushkin left New York on the SS. Aquitania, September 17. Mr. Dushkin is to make a European concert tour, which includes an appearance with the BBC Orchestra and a recital in London; and as soloist with the Orchestre Symphonique in Paris and the Philharmonic Orchestra in Prague. He returns to America in December to collaborate in programs with Igor Stravinsky, with whom he will be heard in New York as soloist with the New York Philharmonic Orchestra on January 14, 15 and 17, and in the Town Hall Endowment Series on January 27.

Stephan Hero to Have Active Season

Stephan Hero, the young violinist, will have an active season. In November he plays three recitals at the University of Mexico City.

Negotiations are also pending for the violinist's appearance in Cuba. In January Mr.

STEPHAN HERO

Hero is to appear as soloist with the Chicago Symphony Orchestra, under Iturbi. December will find him playing with the Albany (N. Y.) Symphony Orchestra under William Penny Hacker. On January 17 he is to be soloist with the Rochester (N. Y.) Civic Orchestra under Guy Fraser Harrison, and will be heard with the same organization on a coast-to-coast broadcast the following day. In addition he will fulfill a number of Community Concert engagements, making a return appearance in Decatur, Ill., in January. He was to have given concerts in Spain during October and November, but they were cancelled due to the war. Mr. Hero has been preparing his concert programs with the violinist, Kemp Stillings.

Monteux' Baton Pupils Give Concert

PARIS.—Ten of Pierre Monteux pupils in conducting appeared in concert at Salle Pleyel. They led the Paris Symphony Orchestra of which Monteux is the regular leader.

The concert opened with Freischütz Overture (Weber) directed by Marcel Landowski who, considering that he had studied conducting only five weeks, gave an exceptionally good account of his talent.

Beethoven's eighth symphony, of which the first two movements were led by Raymond Miller, the last two by Achille Taliaferro—both Americans—brought forward the romantic qualities of the former and the rhythmic-dynamic abilities of the second.

James Sample, of Minneapolis, delivered Strauss' Don Juan in excellent style. His success was great but he modestly took only two recalls in answer to prolonged applause.

Jeanne Daniels gave a musical reading of Pelléas et Mélisande (Fauré). Maurice Guillot's presentations of the Tannhäuser Overture (Wagner) was impressive. Charles Bartsch disclosed considerable virtuosity in La Valse (Ravel). Charles Bruck, winner of the diploma for Special Aptitude (awarded by Monteux' school), played Nocturnes (Debussy) with singular ease and display of nuancing. René Delfau directed the Manfred Overture (Schumann) from memory and with considerable warmth and "grand style." The concert concluded with an animated interpretation of L'Apprenti Sorcier (Dukas) by Constantin Lazar.

I. S.

Orchestral Engagements for Hofmann

Josef Hofmann will open his season as soloist with the Philadelphia Orchestra in Philadelphia, Pa., on October 16 and 17 and later in the month play with the same orchestra in Baltimore and Washington. Mr. Hofmann's engagements this year include seventeen appearances with seven of the leading symphony orchestras, in recital courses presented by nine universities. The extreme points of his tour this year are Havana, Mexico and Western Canada. His New York appearances are as soloist with the New York Philharmonic Orchestra, December 24, 25 and 27, and at his own recital at Carnegie Hall on January 30.

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Houston Plans For Orchestra Series

Ernst Hoffmann Newly Appointed Leader of Ensemble—Schipa and Giannini Among Soloists

HOUSTON, Tex.—The Houston Symphony Orchestra has planned a series of concerts for the season of 1936-37. Ernst Hoffmann, for twelve years director of the opera and symphony orchestra of Breslau, Germany, and during the past year conductor of the Commonwealth Symphony Orchestra of Boston, has been selected as a conductor for the season of 1936-37. At the opening concert in November, Tito Schipa has been engaged as soloist. The February concert brings Dusolina Giannini. The business manager, Mrs. J. G. Flynn, is now negotiating for other artists. It is the plan of the management to enlarge the orchestra, and to have more guest soloists of international reputation.

Mr. and Mrs. Carroll Ault have come to Houston from New York to take charge of the music at the First Presbyterian Church. Mrs. Ault will be the organist, and Carroll Ault is to have charge of the choir. For over twenty years the late Ellison Van Hoose was head of the music in this large church.

The Tuesday Music Club will have its first meeting of the season on October 6. At this time the new president, Mrs. C. G. Wood, will outline plans for the season and name the artists who have been engaged.

K. B. M.

Richard Copley Announces Artists

Richard Copley, concert manager, announces his list of artists for the coming season: Josef Hofmann leads the list of pianists, followed by Emma Boynet, Shura Cherkassky, James Friskin, Frank Sheridan and for the season 1937-38 Harold Samuel; Igor Stravinsky, composer, conductor, pianist and Samuel Dushkin, violinist; Rose Dirmann, Nita Gale, Margaret Halstead of the Metropolitan Opera, Gertrude Kappel and Rosa Raisa, of the Chicago Opera, sopranos; Lillian Knowles and Grace LaMar, contraltos; Jan Peerce, Sydney Rayner of the Metropolitan Opera, Armand Tokatyan and Yves Tinayre, tenors; Herbert Gould, John Herrick, Emanuel List, the latter of the Metropolitan Opera, baritones and bassos; Erno Valasek, and Samuel Dushkin, violinists; Ralph Kirkpatrick, harpsichordist; Georges Miquelle and Gerald Warburg, cellists; Otto Schlaaff and Robert Riotte in recitals for two pianos. The Roth String Quartet and the Washington String Quartet; the Kroll-Sheridan-Gottlieb Trio, and Ralph Kirkpatrick, Remo Bolognini and Horace Britt, in programs for harpsichord, violin and cello; duet song programs by Eleanor Steele, soprano and Hall Clovis, tenor; Lucie Bigelow Rosen, thereminist; Roy Harris, composer-lecturer; Dorothy Gordon in programs of folk songs in costume and The New York Women's Symphony Orchestra, conducted by Antonia Brico, the Westminster Chorus, conducted by John Finley Williamson and the Budapest University Chorus, conducted by Victor Vaszy.

San Carlo Opera Opens Tour at Montreal

The San Carlo Opera Company (of which Fortune Gallo is director) opened its twenty-seventh annual transcontinental tour on September 17 in Montreal. This season Mr. Gallo includes three operas in English translation in the repertoire, Martha, Barber of Seville and Hänsel and Gretel. The rest of the offerings consist of Lohengrin and Tannhäuser in German; Faust and Carmen in French; and Traviata, Cavalleria Rusticana, Pagliacci, Boheme, Aida, Madam Butterfly, Trovatore and Lucia di Lammermoor in Italian. The chorus, orchestra and ballet have been augmented and there are new scenic effects and costumes for the ballet. The popular scale of prices continues.

A partial list of the cities which have already booked the San Carlo Opera Company includes: Montreal, Ottawa, Toronto, Chicago, Milwaukee, Minneapolis, St. Paul, Sioux Falls, Sioux City, Omaha, Des Moines, Davenport, Cedar Rapids, Indianapolis, Detroit, Pittsburgh, Cleveland, Syracuse, Utica, Boston, Providence, New York, Philadelphia, Richmond, Nashville, Atlanta, Jackson, Shreveport, New Orleans, Miami, Tampa, Daytona Beach, St. Petersburg, Houston, Dallas, San Antonio, El Paso, Phoenix, San Diego, Los Angeles, Pasadena, Long Beach, San Jose, San Francisco, Sacramento, Portland, Seattle, Vancouver, Victoria, Spokane, Salt Lake City, Laramie, Denver, Lincoln, Wichita, Topeka, Kansas City, St. Louis, Dayton, Columbus, Akron, Washington and Newark.

Carlo Peroni, who has been associated with the San Carlo forces for some years, again conducts the augmented orchestra. Following is the roster of the principal singers: sopranos: Bianca Saroya, Anna Leskaya, Lucille Meusel, Hizi Koyke, Charlotte Symons, Philine Falco; mezzo-sopranos: Coe Glade, Stella Lenci, Florence Wylde, Charlotte Bruno; tenors: Aroldo Lindi, Dimitri Onofrei, Kenneth Sakos, Rolf Gerard, Francesco Curci; baritones: Thomas Mostyn, Mario Valle, Stefan Kozakevich, Egidio Morelato; bassos: Harold Kravitt, Natale Cervi, Fausto Bozza. Lydia Arlova and Lucien Prideaux are the *premiere danseuse* and *maître de ballet*. Luigi Raybaut is stage director.

American Academy of Singing Teachers Issues Native Song List

The American Academy of Teachers of Singing has issued its third list of one hundred songs by American composers. The list is supplementary to two others prepared by the academy in 1932 and 1935. The first of these lists comprised One Hundred Songs written by American Composers; the second, One Hundred Songs by American Composers published prior to 1915. The third list is one of One Hundred Songs by American Composers, published since 1915. Future lists are contemplated to include sacred songs, songs by British composers, old and new, and songs by composers of other countries with accredited English translations.

Sigma Alpha Iota Notes

Josephine Antoine, coloratura soprano of the Metropolitan Opera, was initiated as a chapter honorary member of Sigma Alpha Iota at the recently installed chapter known as Alpha Phi. The installation took place recently at Colorado University, Boulder, Col. The charter members were Dortha Shonts, Bernice Seldin, Nellie Margaret Archibald, Alliene Hardy, Cornelia Anderson, Lucille Di Giacome, Ruth Bruce, Trentie Deavenport, Dorothy Jane Peterson, Mary Frances Gregg, Fern Karns, Eileen Hayward, Florence Butler, Louise Harris, Anabel Wise, and Jean Haggart. Mrs. R. W. Dunham, wife of the dean of the music school, was chosen as patroness.

The installation services were held at the Memorial Building on the University campus, with Mrs. Clarence M. Sale, national executive secretary; Helen Olin Roberts, director of standards; Marjorie Gallaher, managing editor; and members of Sigma Upsilon chapter of the Lamont School of Music, Denver: Jane Reyer, president, Lucile Estes, Emaline Barton, Florence Fisher, Delphine Murphy, Elsie Watts, Elisabeth Wilson, Frances Pingrey, Eveline Symonds, Margaret Daly, Nellie Grant, Inez Frigs.

Other members of Sigma Upsilon attended the services and stayed for the banquet held that evening at the Boulderado Hotel. These included Selma Schmidt, Julia Chilton, Helen Webster, Lucille Mathis, Dorothy Petit.

In recognition of services to Eta Chapter, Sigma Alpha Iota, national music sorority, conferred the second degree honor on Margery Strain Ross. After the special services alumnae and active members of Eta Chapter enjoyed hearing about the activities of other S. A. I. members in various parts of the country.

GENA BRANSCOMBE

was engaged by the Canadian Radio Broadcast Commission to conduct performances of her compositions, Quebec Suite (a symphonic work), and Youth of the World (for women's voices and orchestra). Songs by Miss Branscombe also were heard. A Canadian by birth, Miss Branscombe has had her musical training and career in the United States and is an American citizen.

Don Cossack Chorus in General Motors Concert

The second in the series of General Motors symphonic concerts, led by Erno Rapee, presented the Don Cossack Russian Male Chorus (Serge Jaroff, conductor) in Carnegie Hall on September 20. The orchestra began the concert with a vigorous performance of Mozart's Marriage of Figaro overture. The chorus sang a Credo by Gretchaninoff, giving refined and beautiful tone quality to the religious work. This was followed by a folk number in contrasted vein, The Little Ditch by Tchesnokoff. Mr. Rapee then led the Tristan prelude and Liebestod in a restrained and moving reading. Other orchestral contributions were the Dance of the Sylphs and the Hungarian March from Berlioz's Damnation of Faust, and the España Rhapsody of Chabrier. The Don Cossacks delighted with their spirited singing of another group of folk numbers, also in a vocal arrangement of Rachmaninoff's prelude in C sharp minor. There was much applause for orchestra, chorus and their respective conductors. Evidently the introduction of ensemble groups as well as individual soloists into this series meets with popular approval.

R. M. K.

Sesquicentennial of United States Constitution to Be Celebrated

Celebration of the 150th anniversary of the formation of the Constitution of the United States will be held in Philadelphia next year, beginning September 17, 1937, and continuing through the corresponding period of ratification and organization of the national government, terminating with the 150th anniversary of the inauguration of President Washington, April 30, 1939. In August, 1935, Congress established the United States Constitution Sesquicentennial Commission. The general plan of the commission includes the publication of historical and educational literature; the collection and distribution of music of the period; and also the publication of plays and pageants relating to the formation, signing and ratification of the Constitution, for use in Sesquicentennial Celebrations.

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Cleveland Orchestra Personnel

Changes in Symphonic Membership Announced

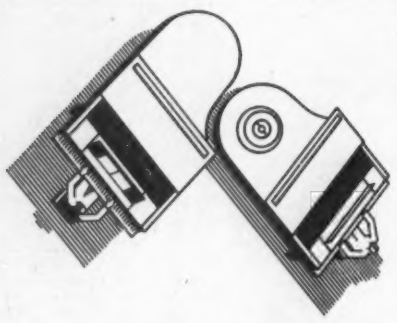
The Cleveland Orchestra (Dr. Artur Rodzinski, conductor), now entering its nineteenth season, has a schedule of seventy performances during twenty-eight weeks. Eminent soloists, large choruses and six conductors will come before the audiences. Of the more than eighty musicians that make up this symphonic body, the first desk men returning on October 15 are: Josef Fuchs, concertmaster; Hyman Schnadler, principal of the second violins; Carlton Cooley, solo violinist; Victor de Gomez, solo cellist. Other solo players are Alice Chalifoux, harp; Maurice Sharp, flute; Emil Pagano, piccolo; Philip Kirchner, oboe; Bert Gassman, English horn; Daniel Bonade, clarinet; George Rowe, E flat clarinet; Carl Kuhlmann, bass clarinet; Theodore Seder, third horn. William Namen becomes the second horn and Alexander Andru, assistant first; solo trumpeter, Louis Davidson; first and third trombones, Gardell Simons and Frank Bassett; tuba, Adolph Moser. Constant Omers remains chief of percussion and librarian; and William Dosch, personnel manager; at the piano, celesta, and organ respectively, again will be found Leon Machan, Herman Martonne and Melville Smith. Nine changes have been made by Dr. Rodzinski, six in solo instruments and three in the string sections. William Polisi returns to head the bassoon section. Erwin Miersch takes the position of fourth horn. His broad European experience, including playing under Gustave Mahler and Richard Strauss, was followed by his six years in the Boston Symphony Orchestra under Karl Muck. After several seasons in Cleveland he went to the Detroit Symphony.

Of the seven new men the three string players are Cleveland musicians: Homer Schmidt and Bernard Goodman, members of the Walden String Quartet, and Eugene Berger. For the position of solo horn the management has secured Albert Stagliano, who likewise comes from Detroit. Henry Denecke, the new tympani player, is from New York, and once was featured in a virtuoso tympani passage in an appearance of the late Ossip Gabrilowitsch at Carnegie Hall, under Leon Barzin at a National Orchestral Association concert.

Marcello Bucci is the new contra-bassoonist. His early training at the Juilliard School of Music has been supplemented by professional work in the Cincinnati Symphony Orchestra and the Chicago Civic Opera. A new member of the bass section is Jacques Posell, of French birth, who was brought to the United States at four years of age. American in education, his experience takes in a Curtis Institute scholarship and four years' study with Anton Torello, first bass of the Philadelphia Orchestra. His professional experience includes Philadelphia Grand Opera under Mlynarski, Goossens and Reiner, and summer concerts of the Philadelphia Orchestra. For the past five years he has been first bass of the National Symphony Orchestra under Hans Kindler. He has also appeared with the Gordon String Quartet and has participated in the Elizabeth Sprague Coolidge Concerts at the Library of Congress.

Alice Tully to Make Debut

Alice Tully, American soprano, who has been singing abroad during the summer season, will return to America this month. She makes her debut at Town Hall, New York, November 28.



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Ruth Miller Chamlee to Teach in Addition to Vocal Activities

Ruth Miller Chamlee, soprano, has opened a voice studio in the Rodin Studios, New York, where she will teach this season, besides continuing her appearances in opera and concert.

RUTH MILLER CHAMLEE

Mrs. Chamlee brings to her work in pedagogy an extensive background of study and experience. She has worked with eminent masters, both in America and abroad, among the outstanding European teachers being Giovanni Sbriglia.

"Sbriglia was an old man when I knew him," said Mrs. Chamlee. "The training he gave me I prize highly, for he was one of the greatest masters of the *bel canto*, and, as you know, had numbered among his pupils Nordica, Eames, Riccardo Martin, Plançon and Sibyl Sanderson. It was Sbriglia who changed the voice of Jean De Reszke from tenor to baritone, and he also taught Edouard De Reszke and the sister of the family, Josephine. On this side of the water I have studied with Richard Hageman, William Thorner and Herbert Witherspoon."

Mrs. Chamlee sang at the Metropolitan Opera, and also with the Ravinia Opera; and more recently with the Chicago Opera, the Society of American Singers and the Cincinnati Opera. During several years of intensive work in the career of her husband, Mario Chamlee, Mrs. Chamlee gave up her own professional engagements to devote herself to helping him prepare and enlarge his extensive repertoire for the Metropolitan Opera and other appearances, a repertoire which comprises the leading tenor roles of forty-eight operas.

In recent seasons Mrs. Chamlee has been active in concert work. In April, 1936, she sang in a joint recital with Mr. Chamlee at Town Hall in New York. In 1935 she returned to opera, singing Gilda in Rigoletto with Richard Hageman conducting. Under the baton of Nikolai Sokoloff she was a soloist in Debussy's Blessed Damozel.

"The opening of my studio begins an additional phase of my musical career. I look forward with keen anticipation to imparting to other singers the happiness, self-expression and achievement that my own teachers helped me find in music." M. L. S.

New York Town Hall Heavily Booked

With ninety-five per cent of all available weekday evenings and over eighty per cent of the Saturday and Sunday matinees and evenings for the coming season already booked, the Town Hall, New York, looks forward to a record-breaking year, according to a statement by Kenneth Klein, booking manager. Since most of the remaining evenings and weekend matinees are under option, he said, it is expected that the hall will be 100 per cent booked this season in the above rental periods. There is an increase of seventy-three leases signed as of September 1 over the same date last year. Although the concert season usually commences in October and begins to wane at the end of March, the Town Hall had already been engaged for twelve dates in September and ten next April.

Rosa Ponselle Soloist in General Motors Concert

Rosa Ponselle was the bright particular star of the General Motors broadcast (WEAF network) on September 27, her refulgent tones displayed against this program's customary background of the General Motors Symphony Orchestra conducted by Erno Rapee. The visual audience, gathered in Carnegie Hall, New York, applauded zealously as the conductor and soloist stepped out on the stage, and gave as much hand-clapping throughout the hour as was permitted by the stern limits radio puts on such time-absorbing interruptions as ovations. The soprano made two appearances, singing Ritorna Vincitor from Aida and Falvo's Dicitencello Vuie and later returning with the Ave Maria from Verdi's Otello, Ouvre ton Coeur (Bizet) and Del Riego's Homing. She brings to the new season all the resources of her notable powers. Mr. Rapee presided with his routine finesse over the orchestra, which, besides accompanying the soloist, played the overture to Smetana's The Bartered Bride, the prelude to Act I of Wagner's Lohengrin and Brahms and Albeniz excerpts.

The next broadcast in this series (tomorrow night) emanates from the Academy of Music in Philadelphia, when Leopold Stokowski and the Philadelphia Orchestra will be presented, with John McCormack, assisting artist. M. L. S.

Stella Andreva and Gina Cigna Engaged for Metropolitan Opera

Two new sopranos have been added to the roster of the Metropolitan Opera for this season. These are Stella Andreva, coloratura soprano, and Gina Cigna, dramatic soprano. Gina Cigna is of French-Italian heritage. Her musical interests first went in the direction of the piano, and as a young girl she enrolled at the Paris Conservatory, where she studied piano, composition and counterpoint. On graduating, she was awarded the gold medal. Shortly afterward she began developing her voice. She has been singing professionally for eight years, and for six seasons has been associated with La Scala in Milan, whose company she was originally invited to join by Arturo Toscanini. She has also sung at the Paris Grand Opera, the Teatro Reale and Augusteo in Rome, the Budapest Opera, Teatro Colon in Buenos Aires, Teatro Municipal in Rio de Janeiro and the opera houses of Nice, Genoa, Lisbon, Verona, Florence and Venice.

Her major rôles have been Gioconda, Norma and Aida, but she has also appeared in Tosca, Turandot, Don Giovanni, Traviata, Nabucco, Tannhäuser and Andrea Chenier. She was chosen to create the rôle of La Fiamma by Respighi at La Scala.

Stella Andreva, coloratura soprano, was born in London of Scotch-German ancestry. She made her first public appearances as a child during the World War, entertaining wounded soldiers with popular songs. Her early vocal studies were conducted at the Royal Academy of Music in London. She first appeared professionally in operettas, among them The Student Prince, in which she played the rôle of Kathie. It was during this engagement that Sir Thomas Beecham heard her and encouraged her to train for an operatic career. Miss Andreva then went to Sweden for further vocal coaching. Within three months she was offered a three-year contract to sing at the Royal Opera in Stockholm—the only foreign artist to be thus honored. She made her operatic debut as Gilda in Rigoletto. Two years ago Sir Thomas Beecham invited her to return to England. Her debut at Covent Garden was in the rôle of Rosina in Barber of Seville.

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Stoessel Espouses Radio Opera

Believes Native Composers Might Profitably Write Scores for Wireless Performance

Albert Stoessel is of the opinion that American composers might profitably turn their thoughts to the composition of operas for radio performance. "This involves a new approach and a special technic," said Mr. Stoessel, "but presents an almost unlimited field of opportunity. Operas for the radio must fit into the ordinary fifty-minute broadcasting period and embody enough descriptive matter to enable the listener to visualize the action. Of course, the advent of television will make this much simpler and even increase the opportunities for the resourceful composer and author. It goes without saying that the creating of a demand for such opera, sung in English, will give genuine encouragement to the host of talented American singers who are at present without an outlet for their accomplishments."

Mr. Stoessel is a firm believer in opera in English for an English-speaking audience, with, however, the stipulation that the libretto, whether original or a translation, be in good English and calculated to concur with the vocal line. Asked if the audiences might not think the more familiar operas rather incongruous, sung to English words, Mr. Stoessel replied: "Not half as incongruous as when the wild American cowboys in Puccini's Girl of the Golden West call for 'Visky per tutte,' or when Lieutenant Pinkerton and Consul Sharpless in Madam Butterfly drink a toast to America in lush Italian words to the strains of the Star-Spangled Banner."

Dr. Felix M. Gatz to Teach at New York University

Dr. Felix M. Gatz has joined the faculty of New York University, where he is a professor in the School of Education, departments of philosophy and music, and also in the graduate school, lecturing on general aesthetics, musical aesthetics and advanced history of music. Dr. Gatz conducted the Festival Orchestra of New York this summer in a concert at the Brooklyn Museum, presenting an American composition, Rubin Goldmark's The Call of the Plains, the symphony No. 1 of Mahler, and several songs by Richard Strauss, with Lura Stover, soprano, as soloist. In a second concert with this orchestra, Dr. Gatz offered a work of Bruckner. He has been a specialist in the music of Mahler and Bruckner for many years, and has conducted some of the foremost orchestras in Europe in this music. Franz Moissl, professor at the State Academy of Music in Vienna, has written a pamphlet entitled Felix M. Gatz as Bruckner-Conductor.

Dr. Gatz comes to New York University from Duquesne University in Pittsburgh. Among his activities there last season was the conducting of a Beethoven cycle with the Duquesne University Orchestra. Dr. Gatz has completed his first book in the English language, System of Musical Aesthetics.

Piatigorsky on Tour in Orient

Gregor Piatigorsky sailed from Genoa recently for the Dutch East Indies where he opened a tour with fifteen concerts in Java. From there he goes to Japan and China for twenty-five engagements and will arrive in the United States on November 19, having played in Honolulu en route. His American tour opens in the West. The Russian cellist plays with a number of American orchestras next season: with the Cincinnati Symphony on December 18 and 19, the Chicago Symphony of December 29, the Cleveland Orchestra on January 7 and 9, the St. Louis Symphony on January 15 and 16, and the Philadelphia Orchestra on January 29 and 30 in Philadelphia and on February 2 and 3 in Washington and Baltimore. Piatigorsky is to give a New York recital at Town Hall on February 7.

Temianka's European Activities

Henri Temianka, violinist, states that he has appeared in concert sixty-four times in European cities during 1935-36. This list included presentation of the Beethoven concerto with the Philharmonic Orchestra of Charkov; the Residentie Orkest at The Hague; Symphony Orchestra of Helsinfors; British Symphony Orchestra, London; Residentie Orkest, Rotterdam; and the Philharmonic Orchestra of Warsaw. He was heard in the Brahms concerto with the Orchestre Romand, Geneva; that of Wieniawski in Glasgow with the Scottish Orchestra; and in Leningrad, the Mozart concerto with the Philharmonic Orchestra. Conductors under whom Mr. Temianka has been heard in this and other recent seasons include Barbirolli, Schneevoigt, Monteux, Sir Henry Wood and Dr. Adrian Boult.

Szigeti to Present Violin Series in New York

Joseph Szigeti will play a series of three Saturday matinees at the Town Hall, New York, on January 16, 23 and 30, giving an Outline of Three Centuries of Violin Music. He also is to be soloist with the New York Philharmonic Orchestra at Carnegie Hall on January 2 and 3 under the baton of John Barbirolli. The Hungarian violinist's South American tour of thirty concerts ended in Pernambuco on August 10, after which he sailed for Europe. Following a fortnight's holiday on the Riviera, his autumn tour began in London on September 21. Before his American tour opens on November 18 in Boston, Mr. Szigeti will have played in Oslo, Stockholm, Copenhagen, Zurich, Strasbourg, and Paris, and completed a round of concerts in England.

Joseph Wagner Composes New Scores

Joseph Wagner spent the past summer at the MacDowell Colony, Peterborough, N. H., and while there completed the orchestral score of his choral-ballet The Birthday of the Infanta, wrote Four Small Landscapes for piano and finished a new Fugal Triptych for piano, percussion and string orchestra. Mr. Wagner returned to Boston on September 10, and resumed his regular activities as conductor of the Boston Civic Symphony Orchestra, instructor at Boston University, assistant director of music in the Boston schools and his own private teaching.

Spalding Sails for Short European Tour Before American Season

Albert Spalding is in Europe to play with several of the major orchestras. Before sailing, on September 16, the American violinist completed an unusually active summer season. He was twice soloist at both the Lewisohn Stadium in New York and the Robin Hood Dell in Philadelphia. In addition he played at the Hollywood Bowl, in Bar Harbor, Me., and in Dennis, Mass., on the Kraft Radio Hour, and with the Nassau Philharmonic Orchestra at Jones Beach, N. Y. Mr. Spalding returns from Europe in November, and on his subsequent American tour he is engaged for seventeen appearances with orchestra: Boston Symphony (5), Chicago Symphony (3); Philadelphia Orchestra (1), St. Louis Symphony (2), Minneapolis Symphony (2), Kansas City Symphony (2), National Symphony (1), and Los Angeles Philharmonic (1).

Norman Roland, Young American Baritone

Norman Roland, young American baritone, recently sang Valentine in Faust on a Saturday night at the New York Hippodrome, then caught the midnight plane for White River Junction, Vt., with a short stopover in Boston. Sydney Rayner and he were to

NORMAN ROLAND

sing at William Chase's musical series in Whitefield, N. H., Sunday afternoon at four o'clock, and they arrived there just an hour before the concert. Their program consisted of groups of solos and the duet from La Forza del Destino. Mr. Rayner and Mr. Roland left on the night train for New York. That Monday evening Mr. Roland sang Silvio for the first time at the Hippodrome. In 1929 he sang in the American premiere of Vaughan Williams' opera, Hugh the Drover, in Toronto. He was also heard as the father in Hänsel and Gretel during the same season. Last summer Mr. Roland appeared with Coe Glade in Carmen in Brooklyn. For the past six months he has been studying with William Thorner.

Ormandy Conducts in European Cities

Eugene Ormandy was invited to conduct a special festival concert in Budapest on September 2, commemorating the 250th anniversary of the freeing of Budapest from the Turks. Only the music of Hungarian composers was performed, including works by Erkol, Hubay (Ormandy's teacher), Kodaly, Bartok, Dohnanyi and Liszt. Mr. Ormandy's summer season had also included an earlier guest appearance with the Budapest Concert Orchestra and concerts in Vienna, London and at Linz, where he substituted at the last moment for Bruno Walter. Following the Budapest anniversary concert, Mr. Ormandy directed symphonic performances in Amsterdam and Stockholm before sailing for the United States on September 23. During 1936-37, in this country, Mr. Ormandy will take up his new duties of conducting the greater part of the concerts of the Philadelphia Orchestra, and also is to make guest appearances with his former organization, the Minneapolis Symphony Orchestra. Mr. Ormandy will be heard over the radio as director of a series of countrywide Sunday night broadcasts.

Soloists Announced for Trenton Orchestra

TRENTON, N. J.—Richard Crooks, tenor of the Metropolitan Opera Company; Guiomar Novaes, Brazilian pianist, and Georges Barrere, flutist, will be the soloists with the Trenton Symphony Orchestra during the 1936-37 season. Max Jacobs, who has directed the orchestra for several seasons, is to conduct again this year.

The orchestra presents five concerts on November 17, December 15, January 26, March 2 and April 6. Mme. Novaes will be the soloist at the opening concert and Mr. Crooks at the second one. Mr. Barrere is to be heard at the concluding concert.

Patrons and donors have been enrolled under the chairmanship of Robert V. Whitehead and during the last week in September, the annual subscription campaign was conducted under the leadership of Robert T. Bowman. E. L. J.

Composers' Forum-Laboratory to Be Continued in New York

The second series of the Composers' Forum-Laboratory, inaugurated October 30, 1935, in New York City by the W. P. A. Federal Music Project, is scheduled to begin October 7 in the Auditorium of the Federal Music Project Headquarters, New York. Thirty-six composers will be presented in this series, many of whom are unknown to New York audiences. There are a few available dates and any composer wishing to participate in this series is requested to communicate at once with Federal Music Project Headquarters, 110 West 48th Street. Among the composers appearing are: Ernst Toch, George Antheil, Lazare Saminsky, William Schuman, Aaron Copland, Boris Levenson, Donald Tweedy, Roger Sessions, Randall Thompson, Dr. Howard Hanson, Frederick Jacobi, Roy Harris, Dr. Daniel Gregory Mason, R. Nathaniel Dett, Dr. Henry Hadley, Bernard Wagenaar, Seth Bingham, Harold Morris, A. Walter Kramer, Bernard Rogers, Virgil Thomson, Werner Josten, Edgar Stillman Kelley, and Charles Haubiel.

Bartlett and Robertson Plan Two Town Hall Recitals

Ethel Bartlett and Rae Robertson, British duo-pianists, will give two Town Hall recitals in New York next season, February 13 and March 6. Their third New York appearance will be as soloists with the Philharmonic-Symphony Orchestra on January 10, under the baton of John Barbirolli.

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American Music Is Featured in Los Angeles Orchestral Lists

Native Scores Appear on Two Recent Symphonic Programs—Everyman Strikingly Staged in Bowl—Recital Events Appeal

Los Angeles.—American music was stressed by the Federal Music Project Symphony Orchestra this month. Felix Borowski's second symphony received another performance in Trinity Auditorium on September 2, again directed by Jacques Samoussoud, to whom the work is dedicated. It proved the work to be one that wears well, and is deserving of repeated hearings. The orchestra gave a much better account of it than at the first performance, and the group played with more assurance and finesse than before. The steady improvement of the ensemble is noticeable. The attendance is also visibly growing, and the auditorium was filled to capacity.

Samoussoud conducted with authority and control over his orchestra which never departed from dignity. He brought out the almost oriental richness and opulence of the instrumentation in the symphony, and made much of its spontaneous melodic flow. At this hearing the conclusion no longer sounded abrupt, although the work as a whole is short compared to romantic standards.

The Russian conductor infused considerable drama into his reading of Tschaikowsky's Romeo and Juliet. The opening Euryanthe Overture of von Weber was soundly balanced, although the concluding Capriccio Espagnol of Rimsky-Korsakoff required a greater virtuosity than some of the first chair musicians possessed.

Local Composers' Works Heard

The program on September 9 was devoted exclusively to works written by Los Angeles composers. Those represented were Mary Carr Moore, Homer Grunn, Guy Bevier Williams and Adolf Tandler, who also conducted. Cadman's Thunder Bird Suite was omitted for lack of rehearsal time.

Tandler conducted the entire program and made a creditable showing despite obvious rehearsal limitations and evident unfamiliarity with his scores, apart from his own. The works performed were all of conservative type and melodic character, presenting no problems to the auditors. Generous applause was accorded both works and composers.

The suite from Guy Bevier Williams' Master Thief, a light opera produced at the Pasadena Playhouse about a year ago, showed a wealth of lilting melodies, skillfully orchestrated, and combining good taste with tuneful appeal. In contrast the duet from Mary Carr Moore's opera Rizzio was broodingly dramatic, in keeping with its sombre concept. Ida Gunnell sang Mary Stuart and Luther Hoobyar sang Rizzio, finding himself much at home in this excerpt from the part he created in the original performance.

Homer Grunn was represented by a prelude entitled The Stolen Melody, which was written for the Uplifters play of 1932. The score contained some bright Spanish rhythms alternating with dramatic moments. The best performed work of the evening was Tandler's Chamber Symphony, in four movements. The string parts were written with assurance and a knowledge of how to obtain a maximum sonority. In the last movement were wordless lines for four women's voices, sung by Irmalee Campbell, Vera Downs, Irene Cross and Victoria Valentine.

Everyman at Hollywood Bowl

The production of Everyman in the Hollywood Bowl opened September 10, attracting an opening night audience of 12,000. It was Johannes Poulsen's production of a modernized version of the ancient morality play, a symbolical tableau which was offered with extraordinary beauty of setting, lighting and costuming. The music was created by Einar Nilson, who conducted, intensifying the religious atmosphere. It was melodic in line, simple in accordance with the naive concept of the play, and interpreted with capable balance. An off-stage chorus assisted the orchestra.

George Houston in the title rôle created a performance of both beauty and dignity. His splendidly resonant speaking voice showed the cadence of a trained singer. An especially striking scene was his reading of the Lord's Prayer. Peggy Wood, Charlotte Evans, Vince Barnett, Mrs. Leslie Carter, Lionel Brham, Fritz Leiber, Hedwiga Reicher, Lionel Belmore, Otis Harlan and many others were included in the large cast.

Lillian Steuber Soloist with Orchestra

Lillian Steuber won prolonged plaudits with a fine interpretation of Cesar Franck's Symphonic Variations as piano soloist with the Federal Symphony Orchestra in Trinity Auditorium on September 16. She gave an excellent reading with good support from the orchestra, and demonstrated infallible technic and sound interpretation. Richard Lert was guest conductor in a program of standard orchestral numbers. He gave a stirring reading to Beethoven's Egmont Overture, continuing with the Haydn London Symphony in D major and the Hungarian March from the Berlioz Damnation of Faust.

Lorenza Jordan Cole in Recital

Lorenza Jordan Cole played a recital September 7 at the studio of Ann Eackus, prior to leaving to teach at Tuskegee Institute in Alabama. A Chopin group consisting of the ballade in F major, two etudes and the B minor scherzo was poetically done. The recital opened with Bach's Partita No. 1, followed by Schumann's G minor sonata. Three numbers written by members of Miss Cole's Negro race were played to good effect: Deserted Cabin by Dett, Bamboula, and Sometimes I Feel Like a Motherless Child by Coleridge-Taylor, and the program concluded with the Paganini-Brahms Variations.

Harold Gelman gave a piano musicale at his studio September 8, beginning with Scarlatti and Handel, and continuing with a fine performance of a now seldom heard number, Mendelssohn's Serious Variations. In the modern vein were a Perpetual Motion by Poulence, and the Dance of King David by Castelnuovo-Tedesco. The young pianist showed admirable technic and mature interpretation.

Operetta Premiere

Drums of Sacrifice, music by Mildred Sanger House of Los Angeles, with book and lyrics by Laura Sweeney Moore was presented September 18 and 19 at the Hollywood Greek Theatre before large audiences. The operetta was in charming style, with colorful and interesting costumes. Many beautiful melodic passages occurred in the opera, in solo, duet, quartet and chorus form, and the amateur cast gave a quite creditable performance. Mrs. House directed skillfully though handicapped by an indifferent and out of tune Federal Project orchestra.

Eloise Horton Appears

Eloise Horton, coloratura soprano, appeared in recital at the Beverly Hills Hotel on September 20, assisted by Arthur Carr, composer-pianist and accompanist. She sang with purity of tone, good pitch and considerable brilliancy denoting able training. An excerpt from Manon and the inevitable coloratura war-horse, the Bell Song from Lakme were varied with songs by Pergolesi, Sibella, Benedict and Debussy's Romance.

Arthur Carr contributed an interesting tone poem of his own composition which was enthusiastically received by the audience, and one of his songs, White Swan on the Lake, was also programmed. The lovely aria from the opera, Snow Bird, by the late Theodore Stearns, was one of the enjoyable moments of the evening.

R. D. S.

Rambling Around

Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra, was honored September 24 by Occidental College of Los Angeles (Remsen D. Bird, president) with the honorary degree of Doctor of Laws.

* * *

The Hollywood Opera Reading Club opens its season October 5 at the Hollywood

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LUCILE LORELLE,
mezzo-soprano of Hollywood, Cal., appeared recently in one of the leading rôles of Carmen at the Hollywood Bowl, under the direction of Gaetano Merola of the San Francisco Opera. A recital tour is now being booked by Robert L. Hollinshead, manager, for this season in Texas, Oklahoma and Arizona. Miss Lorelle was formerly a member of the Chicago Civic Opera and is now permanently located in Hollywood.

El Capitan Theatre with the light opera Robin Hood, under the direction of Leon Rains. Artists engaged are Marion Graff, soprano; Ruth Patterson, soprano; Lucy Mae Story, mezzo-soprano; Emmet Casey, tenor; Morton Scott, tenor; Leslie Brigham, bass; Charles Shrouder, bass; Lloyd Staples, baritone; with Mrs. Leon Rains at the piano.

* * *

James V. Petrie is celebrating his twenty-fifth year as a musical manager in Southern California by presenting an artist series at Los Angeles Trinity Auditorium, opening October 23 with Serge Oukrainsky and his Pavley-Oukrainsky dancers. There will be seven concerts in all, followed by Marie Montana, lyric soprano of the opera and concert stage, November 6; Ervin Nyiregyhazi, Hungarian pianist, November 13; Gilbert and Sullivan opera singers of Hollywood, featuring Allan Watson, Ruth Holloway and Allan Lindquest, November 27; Duci De Kerekjarto, Hungarian violinist, December 11; Martha Vaughn, American lyric soprano, December 18; and January 8, the Los Angeles Civic Chorus (J. Arthur Lewis, director).

* * *

Yeatman Griffith, teacher of voice, located in Los Angeles during the past summer, has decided to remain here all winter. Mrs. Griffith is assisting as in past years. L. E. Behymer continues to act in the capacity of Mr. Griffith's manager.

* * *

Frank Purcell, bass singer of Los Angeles, has been engaged to teach voice at Whittier College, Whittier, Cal. Margaretha Lohmann, pianist, is the new director of the music department.

* * *

Dr. Richard Lert has been engaged as the conductor of the Pasadena California Civic Orchestra. He has also been contracted as conductor of the new opera company now being formed with Federal money for support. The first performance will be Martha in English, and the plan is to give weekly opera performances throughout the season.

* * *

Alfred Mirovitch, pianist and teacher, played the Rubinstein concerto, on September 17 from San Francisco over NBC, on the Standard Oil hour (Mishel Piastro, conducting).

* * *

Josef Piastro-Borissoff, violinist and teacher of Los Angeles, gives his first seasonal recital October 22 at the Vista del Arroyo Hotel, Pasadena, Cal. His artist students are preparing individual recitals to be given monthly, beginning in November. Mr. Borissoff is playing each Sunday on the Marion Talley program, which is broadcast from Hollywood over the NBC network. He is also preparing recital programs for a tour in California, Oregon and Washington, and in the East.

* * *

Merle Armitage, Los Angeles impresario and manager of the Philharmonic Auditorium, and Elise Seeds of Hollywood, screen actress and artist, were married September 8 at Gardnerville, Nevada.

* * *

Francia White, soprano, has been contracted to appear as guest artist with Nelson Eddy for twenty-six weeks on the nation-wide Vicks program Sunday nights. The first broadcast was September 27 from Hollywood.

* * *

Max von L. Swarthout, director of the music department of the University of Southern California at Los Angeles, is the piano teacher of Chitosey Nagao, a Japanese girl who is having post-graduate study. At recitals last year, Miss Nagao played the Grieg concerto, Liszt E flat concerto and Tschaikowsky's B flat minor concerto. Other Japanese students studying with Mr. Swarthout are Ruth Watanabe and Terruko Hirashiki. It is stated that the 1936 summer session of the music department of the University of Southern California had the largest attendance for both private and class lessons in the history of this institution.

* * *

Clemence Gifford, mezzo-soprano of Los Angeles, appeared in a recital program September 16 in Bovard Auditorium at the University of Southern California.

* * *

Mary McCormic, operatic soprano, appears October 6 in a program of arias and songs on the Camel hour over the Columbia chain from Los Angeles.

* * *

Professor D. C. Dounis, violin teacher, composer and pedagogue, returns from Europe in December to hold a master class in Los Angeles during January and February. He is bringing back his artist pupil Leona Flood, who is scheduled for a recital in New York next March. Miss Flood is playing recitals in Paris November 19 and in Amsterdam November 23, before sailing for this country. Both private and class lessons will be given by Professor Dounis.

* * *

Maurice Zam, pianist, lecturer and radio artist, has joined the faculty of the Pacific Institute of Music and Fine Art of Los Angeles.

* * *

The L. E. Behymer artist series opens November 10 at the Los Angeles Philharmonic Auditorium with a recital by Kirsten Flagstad. Other artists to follow are Bona Nova, Spanish baritone, November 17; Fritz Kreisler, November 24; followed by a number of artists including Eddy, Crooks, Anderson, Tibbett, Martini and Rachmaninoff.

* * *

Dr. George Liebling's latest composition for piano, Waltz on Black Keys, is now being published. His song, The Oak and the Leaves, was sung by Ruth Howell at a recent meeting at the Institute of Religious Science of Los Angeles. The lyrics are by Helen Van Slyke.

* * *

Pauline Alderman, professor of musicology, music history and music appreciation at the University of Southern California, has resumed teaching after a sojourn in Europe this past summer.

* * *

John Smallman, chorus director and vocal teacher of Los Angeles, is in charge of the *a cappella* choir as well as the mixed chorus at the University of Southern California. He recently returned from a summer in England and on the continent.

* * *

Archibald Sessions, organist and teacher at the University of Southern California, is broadcasting recitals over radio station KNX from the university organ in Bovard Auditorium. He recently accepted a position as organist of the Pasadena Hollister Methodist Church in addition to his duties as organist of the university.

* * *

Ralph Thomas, vocal teacher of Los Angeles, gave his eighty-third studio recital September 14. Those appearing were Florian Costello, Eric Evans, Bobby Lamont (who is under contract at Paramount Studios), Sally Clements, Mary Tanguay, DeWitt Mosher, Evelyn Lyford, Clement Matzen, Gertrude Shawn. A special attraction was music by the Estralita String Quintet of Long Beach, Cal.

* * *

Mills College, Cal., announces the appointment of Naoum Blinder, concertmaster of the San Francisco Symphony Orchestra and first violin of the San Francisco Quartet, to the faculty of the music department as a teacher of violin. Luther Brusie Marchant is dean of the music school.

* * *

Edouard Nies-Berger has resigned as director of music and organist of the Los

(*Continued on Page* 16)

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November 20, Friday 8 P. M.—Excerpts from Christmas Oratorio; Piano Concerto—Three Pianos.

November 21, Saturday 4 P. M.—Magnificat in D and Organ Recital.

November 21, Saturday 7.30 P. M.—Mass in B Minor.

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Lillian Steuber, *piano*
Alice Coleman Batchelder, *piano*
Sylvain Noack, *violin*
Alexander Schreiner, *organ*
Richard Keys Biggs, *organ*
Clarence D. Kellogg, *organ*
Creighton Pasmore and Victor Trerice, *duo-piano*
Blythe Taylor Burns, *soprano*
Frances Warren Haynes, *mezzo-soprano*
Kay Fessenden, *contralto*
Frank Pursell, *bass*
Thomas McGranahan, *tenor*
Eugene Pearson, *baritone*

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Daisy Sinclair, at the piano

Subscribers to the Bach Festival Foundation are entitled to two seats in the reserved section. Membership fee $5.

Address Bach Festival Foundation, 500 South Virgil Avenue, Los Angeles, Calif.

Rambling Around

(*Continued from Page* 15)

Angeles Wilshire Boulevard Temple and has left Hollywood for New York, prior to sailing for Italy next spring, where he expects to remain for two years.

* * *

Merle Armitage opens the local concert season under his management at the Los Angeles Philharmonic Auditorium, October 11, with the Don Cossack Russian Male Chorus conducted by Serge Jaroff. Following this engagement are recitals by Giovanni Martinelli on November 6; Roland Hayes, November 20; Doris Kenyon, December 4; and after the New Year opens, Moriz Rosenthal, Erica Morini, John Charles Thomas and Martha Graham.

* * *

The Dominant Club, a group of 100 women musicians of Los Angeles and vicinity, celebrated its thirtieth year September 19 at a meeting in the Women's Athletic Club, with Blythe Taylor Burns, the new president, presiding. Other officers and directors include Sadie Douglas, vice-president; Myrtle Colby, financial secretary; Ivy Mae Travis, corresponding secretary; Daisy Sinclair, treasurer; Katherine Ebbert, chairman membership committee; Florence Joy Rains, chairman social committee; Jean Chown, chairman program committee; Elinor Remick Warren and Maria Thresher Webb, advisors to the president. Carrie Jacobs Bond, an honorary member, was guest of honor at the September 19 meeting. C. D. K.

Ford Sunday Evening Hours Are Resumed

The 1936-1937 Ford Sunday Evening Hour concert series were resumed on September 20, featuring the seventy-piece Ford Symphony Orchestra under the direction of Fritz Reiner. The series comprises thirty-nine concerts, all emanating from the Masonic Temple Auditorium, Detroit, and broadcast over the entire coast-to-coast network of the Columbia Broadcasting System. The first five concerts are under the baton of Fritz Reiner, and the other conductors are Alexander Smallens, Eugene Ormandy, Jose Iturbi and Victor Kolar, who directed during the 1934, 1935 and 1936 seasons. Mr. Kolar is scheduled for eight programs. Among the concert artists to appear as guest soloists are John Charles Thomas (opening broadcast), Mischa Elman, Josephine Antoine, Kirsten Flagstad, Gladys Swarthout, Jose Iturbi, Richard Crooks, Jascha Heifetz, Lily Pons, Vladimir Horowitz and Nelson Eddy.

ELEANORE WOODFORDE,

soprano of Los Angeles, will offer recitals this season in California, Oregon and Washington through engagements made by Ruth Creed Young, manager. Some of these appearances are in the costumes of the operatic characters presented.

A. Y. Cornell Summer School

A. Y. Cornell's summer school at Round Lake, N. Y., had one of the largest enrollments in some years. It is stated that many new students attended, as well as a number of former teachers and pupils.

A highlight of the activities was a series of concerts, the first given on July 10. With Nils Nelson at the piano, the following singers were heard: Katharine Winchester, Eugene Miller, Lillian Russ, Teresa Punaro, Mary Black, Jean Sheffer Luther, Eleanor Schaeffer, Hazlett Moore, John G. Smyth, Jr., Katherine Thompson Van Deusen, George M. Harvey, Viola Hailes, Charles Chamberlin, Annie Bainbridge, Edward F. Duley, Anna Clifton and Ralph Palmer.

Those participating on the July 17 programs were: Mary and Roland Black, Ann Clifton, Eleanor Brennon, Charles Chamberlin, Frances Young, Kenneth Sullivan, Katharine Winchester, John Truby, Lillian Russ, Charles Amadeo, Hazlett Moore, Annie Bainbridge, Edward Duley, Eleanor Schaeffer and Arthur Hasler.

The July 24 program was presented by Teresa Punaro, John Truby, Annie Bainbridge, Jean Sheffer Luther, W. Hawthorne Carr, Lillian Russ, Frank Mahler, Frances Young, Helen Toussant, Catherine Ryan, Ann Clifton, Katherine Thompson Van Deusen, Hazlett Moore, Arthur Hasler, Rosemary Hughes, Katharine Winchester, Eleanor Schaeffer and Edward Duley.

Teresa Punaro, contralto, and W. Hawthorne Carr, Jr., tenor, gave a joint recital assisted by Katharine Winchester, violinist, on July 27. Eleanor Schaeffer, soprano, and Edward F. Duley, tenor, were heard in a program on the 30th. Most of the above mentioned artists participated in the final program on July 31.

The complete enrollment for the summer was as follows: Charles Amadeo, Albany, N. Y.; Florence Austen, New York; Annie Bainbridge, West Brighton, N. Y.; Mary and Roland Black, Hempstead, N. Y.; Curran Bligh, Waterford, N. Y.; Eleanor Brennon, Ilion, N. Y.; Adelaide Campbell, Hollins, Va.; Charles Chamberlin, Saratoga, N. Y.; W. Hawthorne Carr, Jr., New York; Ann Clifton, Round Lake, N. Y.; Ignatius and Phillip Dinova, Albany, N. Y.; Edward F. Duley, Canton, Ohio; William Gillies, Troy, N. Y.; Salvatore Graziano, Albany, N. Y.; Arthur Hasler, Brooklyn, N. Y.; Viola Hailes, Albany, N. Y.; George Harvey, Springfield, Mass.; Rosemary Hughes, Utica, N. Y.; Jean Sheffer Luther, Saratoga, N. Y.; Frank Maher, Eugene Miller and Thomas Mosher, Albany, N. Y.; Hazlett Moore, Detroit, Mich.; Ann Person, Worcester, Mass.; Mildred Pitts, Round Lake, N. Y.; Teresa Punaro, Augusta, Ga.; Angelo Ricciardelli, Glens Falls, N. Y.; Emma Reeves, New York; Mary Rogers, Albany, N. Y.; Lillian Russ, Troy, N. Y.; Catherine Ryan, Delmar, N. Y.; Eleanor Schaeffer, Cleveland, Ohio; John G. Smyth, Jr., Troy, N. Y.; Kenneth Sullivan, Albany, N. Y.; Helen Touissant, New York Mills, N. Y.; John Truby, Tulsa, Okla.; Katharine Van Deusen, Aber, N. M.; Katharine Winchester, St. Petersburg, Fla., and Frances Young, Atlanta, Ga.

Margaret Preuss, contralto, another Cornell artist, sang last summer at Lake Minnewaska, N. Y., in a performance of The Pirates of Penzance. She is a member of the Trio D'Orphee with Frederick Wilkins, flutist, and Mary H. Hilbush, pianist.

Norman Oberg, basso-contante, is soloist at the First Baptist Church, Montclair, N. J.

Joan Peebles sang Carmen this summer at Chautauqua, N. Y., under the direction of Alberto Bimboni, and will be heard in Samson and Delilah at the Worcester Festival with Paul Althouse and Frederick Baer, Albert Stoessel conducting. She is soloist at the Broadway (N. Y.) Tabernacle.

National Amateur Music Association to Award Scholarships

The National Amateur Music Association has been officially established "to promote, foster, develop and select the most promising amateurs for public appearance throughout the country." A scholarship fund of $10,000 has been set aside to aid young people between ten and eighteen years of age, who lack the facilities to develop themselves through their own personal resources. This fund is to be divided into twenty scholarships of $500 each for the year of 1936-37, under the chairmanship of Lawrence Craner, former public relations counsel for the NRA. He has been appointed by Billy Arnald, director of the association, to select a number of prominent leaders in the various fields of musical and radio activities to act in an advisory capacity. Billy Arnald made his first public appearance at the age of fifteen at Carnegie Hall, New York, and for the past ten years has sponsored new talent.

Tau Alpha Chapter of Mu Phi Epsilon to Give Concerts

Tau Alpha, the professional chapter of Mu Phi Epsilon, national honorary music sorority, announces the following program for 1936-37. In the regular meetings, members will present programs of rarely heard compositions from eight periods in the development of music. Two concerts at the Hotel Barbizon and one at the MacDowell Club will be given by prominent members of Mu Phi Epsilon for the benefit of the Tau Alpha scholarship-debut fund. Musicales are to be given at the Studio Club, Town Hall Club, and in private homes for the patronesses and friends of Tau Alpha.

Lorenz Publishing Company Announces Anthem Contest

The Lorenz Publishing Company of Dayton, O., is holding its eighth anthem contest for composers, offering $1,000 in twelve prizes: first prize, $250; second prize, $150; four third prizes of $75 each; and six fourth prizes of $50 each. These awards are for unpublished anthems. Scores are to be considered for prizes irrespective of their grade of difficulty. The judges are the editor and the associate editors of Lorenz Publishing Company. The contest closes on February 1, 1937. Full details are available from the company.

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Plan Biennial of N. F. M. C.

National Board Members at Meeting in Dallas to Arrange Schedule of Convention

Plans for the biennial convention of the National Federation of Music Clubs, April 23-29 in Louisville, Ky., will be one of the principal topics of discussion at the fall meeting of the board of directors to be held October 15 to 18 at the Adolphus Hotel, Dallas, Tex. Mrs. John Alexander Jardine of Fargo, N. D., president of the federation, will preside.

Practically every phase of musical life will be discussed. Among the important topics will be The Importance of Financial Security in the Program for a Greater Musical America; Music and the Government, including the proposal of the federation for the establishment of a Department of Fine Arts with a Secretary in the Cabinet; and Music and Education.

The principal musical events will be a choir festival under the auspices of the Texas Federation of Music Clubs, with Carl Wiesemann as director, on October 17 at the Centennial grounds, followed by the historical pageant, Cavalcade of Texas, and a concert by a Negro Festival Chorus of 1,000 singers at the same place on October 18.

Local chairmen for the Dallas meeting are: Mrs. Fred Austin, chairman of transportation; Mrs. John M. Boyd, chairman of courtesy and social committee; Mrs. J. L. Price (past president of the Texas Federation), general chairman of banquet; and Mrs. Bard Paul, president of the Dallas Federation of Music Clubs, as general chairman of attendance.

Toledo Concert Series Announced

TOLEDO, O.—The management of the Toledo Museum of Art Concerts for 1936-37 has announced its series of concerts with the following list of artists. The season opens with a song recital by Kirsten Flagstad, soprano, on October 10, followed on November 4 by the Cleveland Orchestra, Artur Rodzinski conductor. On November 18 Ruggiero Ricci will give a violin recital and on January 20 the St. Louis Orchestra will appear under the leadership of Vladimir Golschmann. Bartlett and Robertson will give a two-piano concert on February 10; on February 19 Georges Enesco will make his debut at these concerts as guest conductor and violin soloist with the Detroit Symphony Orchestra, and the series will be brought to a close on March 16 by Vladimir Horowitz, pianist. A. McL. T.

Robert Johnson Heard at Texas Centennial

Robert Johnson, baritone, is singing the "Another Mile" number in The Last Frontier at the Ft. Worth, Tex., Frontier Centennial. Mr. Johnson was born in New York. He studied in Paris from 1930 to 1934, at the same time fulfilling engagements at the American Cathedral and the American Woman's Club in that city. He returned to America and was soloist at the Church of the Ascension in New York. He also appeared in concert and was a member of the New York cast of Jumbo.

Enesco to Appear Here as Conductor and Recitalist

Georges Enesco, violinist, composer and conductor, will end his coming ten weeks' tour in America with a New York recital at Town Hall on March 13. Besides conducting the New York Philharmonic Orchestra for two weeks, Enesco has been engaged to appear as guest conductor and soloist with the Detroit, Cleveland, Pittsburgh, Montreal and Toronto Symphony Orchestras. He will also have several joint recitals with Felix Salmond, cellist, the latter playing Enesco's new sonata for cello with the composer at the piano. Among the many important recital engagements booked for Enesco are appearances in Detroit, Toronto, Columbia University in New York City, St. Paul, Toledo, Quebec, Ottawa, Brooklyn (Institute of Arts and Sciences), Pittsburgh, and Washington, D. C. He also is to appear on college and university artists' series.

TOM CLARKE,

baritone of Hollywood, Cal., is being booked for recitals and orchestral appearances this winter in California, Oregon, Washington and the western part of Canada by Ruth Creed Young, manager. He appeared at Pasadena last May in a principal rôle in Beethoven's Fidelio (Richard Lert, conductor). Mr. Clarke was a prize winner at the Allied Arts Festival of Southern California in competition with 300 singers. He won first award for modern songs and first award for opera.

Artists Under Tillotson Management

The following artists are under Betty Tillotson's management: Leonard Stocker, baritone; Alice Mock, soprano; Phoebe Crosby, soprano; The Bye Family, a musical ensemble; Elsa Baklor, costume recitalist; Raymond Shannon, baritone; The McArd Duo, vocalists, and Marion Morrey, pianist, also Thelma Spear, soprano.

Miss Spear is the wife of Ludwig Lewisohn, writer and lecturer. She has been soloist with the Orchestras Lamoureux, Poulet and Pasdeloup of Paris and at the Sorbonne. Miss Spear has sung in Vienna, Berlin, Nice and Jerusalem. She was one of the first artists to be invited by the French government to broadcast to America over the Radio Coloniale and was also the first foreign singer invited by the Sorbonne to give a recital. She will be heard at Town Hall, New York, October 11.

Mario Labroca Receives Important Italian Appointment

FLORENCE.—Among the newly appointed superintendents nominated by the Minister for Stampa e Propaganda (Press and Propaganda) to the *Enti Lirici* of the leading cities of Italy, are included Hon. Corrado Marchi, who takes control of the Carlo Felice Theatre, Genoa; Comm. Jenner-Mataloni for La Scala, Milan; Maestro Cardenio Botti for the Ente Autonomo Teatrale, Palermo; and Maestro Mario Labroca, who becomes superintendent of the Ente Autonomo of the Teatro Communale Vittorio Emanuele, Florence.

Maestro Labroca will thus have in his hands the organization not only of that important theatre, but also of the many other manifestations allied to or united with it within the *Ente*, including the biennial Maggio Musicale, due to take place again in the spring of 1937. Labroca, known as critic, author, composer and conductor, has in recent years given proof of his capacity as an organizer. He was called in 1931 by the Corporazione dello Spettacolo to direct the Opera Consorzio comprising the great Italian lyric theatres. Also he undertook other important offices, one of these being the direction of the Musical Section in the Ministry for Press and Propaganda, an organization whose object is to vivify and discipline the national dramatic and musical life.

DOROTHY NEVILE LEES.

Bruno Walter Honored

VIENNA.—Bruno Walter, who conducted festival concerts in commemoration of the twenty-fifth anniversary of Mahler's passing, also performed Mahler's ninth symphony in the Ravag (Vienna Broadcasting Station). After this concert, Dr. Willi Reich, Vienna representative of the Bruckner Society of America, handed Bruno Walter a medal (especially made for the Bruckner Society by Julio Kilenyi, in remembrance of Mahler), in appreciation of his effort to bring Mahler's work to wider comprehension.

The evening before his departure for Paris, where he was to conduct Don Giovanni and Fidelio at the Grand Opera, Bruno Walter was promoted to the degree of Commander of the French Legion of Honor. The cross of the order was given to him by H. E. M. Gabriel Puaux, French Minister at Vienna, during the course of a reception in Walter's honor at the French Embassy.

P. A. P.

New Critic on N. Y. American

Following Leonard Liebling's resignation as music critic of the New York American, his successor on that paper is Winthrop Sargeant, former assistant critic on the Brooklyn Eagle. Mr. Sargeant was at one time a violinist in the New York Philharmonic Orchestra.

BONNIE ZOBELEIN,

soprano of Hollywood, sang the rôle of Micaela in Carmen on September 29 at the Los Angeles Biltmore Hotel when this opera was presented for the Euterpe Opera Reading Club. Roland Paul was the Narrator. Miss Zobelein also appeared in the cast of Carmen on August 22 at the Hollywood Bowl. (Photo by Raoul Gradunni.)

Miquelle Soloist with Chautauqua, N. Y., Orchestra

Georges Miquelle, cellist, was soloist with the Chautauqua Symphony Orchestra recently in a broadcast over NBC's basic red network, Howard Hanson conducting. He played two cello solos, Fauré's Elegy and Lalo's Intermezzo. Mr. Miquelle was also featured with the orchestra in the Saint-Saëns concerto under the baton of Georges Barrère. As encores the cellist presented the Saraband and Gigue from Bach's suite in C major.

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New Publications

REVIEWED BY LEONARD LIEBLING

FOR ORCHESTRA

Imagery; orchestral suite (based on original Hindu themes); by Horace Johnson.

After a number of performances by orchestras throughout the land, this three-movement suite is at last available in published score.

Composer Johnson has hit upon arresting thematic material, terse, picturesque, and lending itself to the application of exotic hues in the orchestral treatment. He has found advantage, too, in the suggestive rhythmic patterns of his Oriental airs.

Imagery makes no attempt at expanding into large symphonic structure, but wisely retains the simple line and native tang of the themes, thereby consistently preserving their quaint appeal. It is the ideal method for handling of folk-motifs, which in some modern compositions begin with simple enough statements, but develop into over-elaboration, and end in obscurity.

In the Johnson suite, the listener has abiding contact with the melodies, and feels that the composer was content to keep their charm in preference to adapting them into a contrapuntal holiday.

The orchestration is deft and appropriately colorful, with economical means and avoidance of blasting sonorities. Employing the usual strings, and winds, the composer gets his specific Eastern reminders with harp, cymbal, tambourine, tom-tom and tam-tam, the tympani furnishing the percussive foundation.

Excerpts from the poet Tagore are the "program" of the suite, and in printed quotation give leads for the interpretation of the movements—Procession to Indra, Aparasa, Urbasi. Invocational chant and episodes of slow ecstasy and dance make up the parade of moods.

In view of the need for new short orchestral works, Imagery makes a welcome appearance. It offers no technical difficulties to deter the lesser orchestras, and the time of performance is only fourteen minutes.

Particularly to be commended are the tasteful shape, refined title-page and clear print of the score. (J. Fischer & Bro., New York; Boosey and Hawkes, Ltd., London.)

FOR PIANO SOLO

Barock-Suite, opus 29; for piano; by Georg Vollerthun.

A Präludium, Gavotte and Toccata make up this set, but the ancient titles are used by courtesy for the Vollerthun music is modern. However, not too modern for those who prefer their music with melody and a tinge of romanticism.

The suite has flowing movement, rhythmical variety, easily traceable development, and particularly idiomatic writing for the keyboard. Altogether a tasteful and pleasing opus, with no attempt to be puzzling or cavernously deep. (Ed. Bote & G. Bock, Berlin.)

BOOK

Joseph Haydn, The Merry Little Peasant; by Opal Wheeler and Sybil Deucher. Illustrations by Mary Greenwalt.

The making of musical books for the young is a growing practice of intelligent publishers. With the increase of tonal activity in the public schools, and the home use of radio, children become acquainted early with good music these days, and are eager to know more about works they like, and about the men who composed them.

Following their previous book, Mozart the Wonder Boy, its authors have done good service also with the present Haydn volume of 117 pages. The text tells of his youth and his following career, and is simply yet interestingly worded. There are musical examples, and many delightful pictures, atmospheric, and full of action, with humor as a special attraction. (E. P. Dutton & Co., New York.)

Reviewed by R. M. Knerr

For Cello and Orchestra

Concerto for Cello and Orchestra, by Arnold Schönberg; after the concerto for clavicembalo composed in 1746 by Georg Matthias Monn.

One of Schönberg's more recent essays in "modernizing" old works. In this case, the process has been so thorough that the work is considered an original production with acknowledgment to the eighteenth century composer who supplied the themes. The result is a somewhat curious one, as the simple, classical directness of the material is overlaid with complicated harmonization, melodic developments and the like. The solo part is elaborate, with double-stopping in advanced tonal combinations. The general effect is that of a hybrid, though undoubtedly interesting to modern-minded musicians. The orchestra is a fairly large one, with celesta, xylophone, etc. (G. Schirmer, Inc., New York.)

For Organ Solo

Suite for Organ, by Leo Sowerby.

Considerable contrast is found in the four sections of this attractive organ suite. The opening chorale and fugue are written with solid progression of chords. Dainty and brilliant is the Fantasy for Flute Stops, to be played "fairly fast and whimsically." An expressive air with variations, in slow tempo, comes next; and the work ends with a vigorous march, having some passages of modern harmonic coloring. The movements are also published separately. (Oxford University Press; Carl Fischer, Inc., New York.)

For Four-Part Male Chorus

Young Men's Choral Assembly for Schools; by F. Melius Christiansen.

The conductor of the St. Olaf Choir has made a collection of twenty-five numbers suitable both in music and text for use by

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young male singers. The songs include well-known airs by the masters, hymns and folk melodies, many arranged by the editor. There is a piano part for rehearsal only. (G. Schirmer, Inc., New York.)

Operetta for Children

Little Black Sambo; book and music by Henry P. Cross.

An operetta based on the familiar nursery tale about the little black boy who was pursued by tigers, but escaped being eaten when they chased one another around in a circle so violently that they melted into butter. The story is divided into three short acts, with amusing dialogue between Sambo, his parents, the tigers, monkeys, etc. Seventeen lively and simple musical numbers comprise the score. (J. Fischer & Bro., New York.)

For Medium Voice and Piano

Death and General Putnam; poem by Arthur Guiterman; music by Walter Damrosch.

A dramatic and effective ballad by Dr. Damrosch, which depicts how Death appeared to General Putnam, who had vanquished the latter many times in battle, but this time had to obey his summons. There are vivid descriptive effects and a few spoken passages, the whole providing an excellent vehicle for the recitalist who can act as well as sing. The vocal range is from B to F. (G. Schirmer, Inc., New York.)

For Piano Solo

Reverie by Frederick Cromweed.

A brief and attractive piano *morceau* in which a melodious theme of rather pensive cast is developed with poetic quality of expression. (G. Schirmer, Inc., New York.)

Toccata, op. 6, by V. Birinkov.

A vigorous, extended piano work, written in ultra-modern harmonic style, this recent production of a Russian composer whose name is unfamiliar in this country has a well-knit, progressive structure. It covers sixteen pages and offers an effective and sonorous item for the pianist who likes strict musical form allied with dissonantal coloring. (State Music Publishing House, Moscow; American representative, Affiliated Music Corporation, New York.)

For Cello Solo

Cadenza for Haydn's Cello Concerto in D; by Francesco Leoncavallo.

The Haydn concerto has had so much popularity among cellists in the last season or two (indeed it has always been a beloved work for its sheer tunefulness) that an effective new cadenza will be welcomed by performers. It is designed with considerable canniness to display the technic of the artist, beginning with vigorous ascending sequences in double-stopping, and then some dazzling passage-work, interspersed with melodic motives similar to those of the original work. The whole covers two pages. (Hill-Coleman, New York City.)

For B Flat Clarinet and Piano

Four Russian Melodies, by Nicolas Slonimsky.

Mr. Slonimsky, known for his activities as conductor and composer in the ultra-modern field, here provides delightful and simple material derived from the Russian folk treasury. The four dashing melodies for clarinet and piano bear a strong family resemblance to the dance measures performed by the people of that land and have square-cut themes and minor harmonies. The rhythmic patterns of the melodies are in some cases refreshingly novel. (Hill-Coleman, New York.)

For String Quartet

The Art of the Fugue, by J. S. Bach; transcribed for string quartet by Roy Harris and M. D. Herter Norton.

Bach's long-neglected work has in recent years acquired a popularity formerly denied it. The present version of Mr. Harris and Mrs. Norton makes the score available for performance by four string players when the elaborate orchestral arrangement of Wolfgang Graeser would not be practicable. As is known, Bach did not indicate the instrumentation of his work, and it was long regarded as merely a technical exercise. That opinion now seems ludicrous in view of the overpowering effect of actual performances. The string quartet version will be especially welcomed by chamber music devotees. The transcription has been carried out with skill and attention to detail, while prefaces and descriptive notes give many directions to the performer. There is a reproduction of Marpurg's original preface of 1752, and a facsimile of a page from the autograph score. Published in score and parts. (G. Schirmer, Inc., New York.)

For Ballet

The Ballet of the Enchanted Doll, by Mildred Thomson Souers.

A collection of original dance compositions, including instructions as to the dances and costumes, the latter furnished by Ethel Veatch Schmidt. The book is useful as material for studio ballet numbers and is simple enough for kindergarten and early grade school programs. Floor plans for the stage settings are given. (Willis Music Co., Cincinnati, Ohio.)

For Violin and Piano

Gingham Books, by Maia Bang.

Two collections of simple ensemble music for beginning fiddlers. Book I is for one young violinist, Book II for two; each set being provided with piano accompaniment. The little pieces are less than a page in length. The individual character of Mme. Bang's material, with many folk and nursery subjects, each page illustrated with amusing pen drawings, will make the study hour interesting to the tyro. (G. Schirmer, Inc., New York.)

Élégie; Prelude, Hymne et Final, by Marguerite Roesgen-Champion.

Two tasteful compositions for violin in varied manner. Élégie is brief and tuneful, the tempo marked *lento,* accompanied by a flowing arpeggio accompaniment. Prélude, Hymne et Final is a more extended number in three sections, the first and last characterized by vigorous figuration for the solo instrument. The middle movement is based on the theme of a hymn to St. John the Baptist, by Paul Warnefried, in antique simplicity of line. The Final is spirited. (Editions Maurice Senart, Paris.)

For Four-Part Male Chorus

Song of the Flea, by Moussorgsky; arranged for male chorus by Yasha Davidoff.

Moussorgsky's humorous song masterpiece, made familiar by Chaliapin, is provided with English text by Arthur Mendel and arranged for male voices by Mr. Davidoff, himself a baritone singer. It makes a striking number, especially in those passages where different portions of the chorus echo one another in ironic laughter. There is a piano accompaniment. (G. Schirmer, Inc., New York.)

For Voice and Piano

Three Songs, by J. Henry Bové.

Mr. Bové, known both as flutist and composer, offers three attractive songs. Go to Sleep, My Baby, to his own lyric, is a tuneful little number with a central theme that suggests the rocking of the infant, and tender words that will appeal to the woman singer. Range, an octave from E. Riches I Hold in Light Esteem (words by Emily Brontë) is a simple, vigorous melody voicing a plea for courage by one who has renounced temporary things. Range, D to E. The Glow Worm and the Star is a setting of whimsical verses by Lord Dunsany, telling of a walk at night and the thoughts prompted by hearing "the voice of the things of the brake." It has a sprightly tune and is useful as an encore number. Range E to F (optional G). (Hill-Coleman, New York.)

Love's Fulfillment and **I Met You in the Garden,** by Herbert White.

Two love songs of ambitious mould and strong sentiment. The first is for high or medium voice (range, E to G, optional low B flat). It tells in full-toned, climactic style of love realized at last after many years of emotional unrest. I Met You in the Garden is simpler, but with equal tunefulness and popular qualities, useful as a buoyant, romantic encore number. The latter is published for high (medium) and low voices, ranging respectively from D to G, and B flat to E flat. (G. Schirmer, Inc., New York.)

MARGA WALDRON,

American dancer, has returned to the United States from a tour of France, Switzerland, Belgium, Holland, Norway, Sweden and Germany. Miss Waldron will go back to Europe in March to fulfill an increasing calendar of appearances arranged for her. In New York she is to be featured in recital at the Guild Theatre in November under the direction of her manager, Milton Bendiner. A brief winter's tour in the United States follows. Miss Waldron's European tours are directed by Albert Morini, by arrangement with Mr. Bendiner. (Photo by Chidnoff.)

Canto di Primavera and **Quann' a Femmena Vo' (Turi, Turi, Tura),** by V. de Crescenzo.

Two characteristic Italian songs of strong melodic pulse, suitable for the programs of the male operatic artist. Canto di Primavera (dedicated to and sung by Tito Schipa) paints with engaging dolour the lament of a lover who knows that although spring may come again, a certain love will not return. There is a sustained A flat at the close. The other is a patter song in tarantella rhythm and has a gay refrain of "Turi, turi, tura." The text, in Italian dialect, is a carefree ditty about feminine wiles. Range, D to E. (G. Ricordi & Co., Inc., New York.)

Clipper Ship Days, three sea chanteys for medium voice and piano, by Nelson Sprackling, have the following titles: Can't You Dance the Polka?; Clear Away the Track, and One More Day. They are engaging, vigorous material for male singers. (Carl Fischer, Inc., New York.)

The Little Betrothed; poem by Isabel Hume; music by Elinor Remick Warren. A gay and naive number which pictures the dainty charm of a maiden hanging up clothes, and has a lilting vocal line. For high voice or for low, dedicated to Lucrezia Bori. (Carl Fischer, Inc., New York.)

For Band

Marchette Band Book, arranged by Mayhew Lake. Sixteen lively marches by popular composers for band. There is a piano-conductor's version. (Theodore Presser Co., Philadelphia.)

National Geographic March; by Thomas F. Darcy, Jr., leader of the U. S. Army Band. An unusually spirited and pleasing march, dedicated to Dr. Gilbert Grosvenor, president of the National Geographic Society. (J. Fischer & Bro., New York.)

Song Orchestration

On the Road to Mandalay, by Oley Speaks. A song classic, in a high voice version, with an effective orchestral accompaniment. Available for either large or small ensembles. (G. Schirmer, Inc., New York.)

For Orchestra

La Boutique Fantasque Overture (Rossini-Respighi), arranged by Albert Goossens. The overture to a piquant ballet score in which Respighi uses Rossinian melodies with sparkling effect. There is considerable chromatic writing, but the general effect is animated and flowing. (J. & W. Chester, Ltd., London.)

Rhumba, from Second Symphony, by Harl McDonald. Mr. McDonald's work, which has been offered by the Philadelphia Orchestra recently, is a characteristic and engaging excerpt in percussive, rapid dance rhythm. It makes an attractive, exotic number. (Elkan-Vogel, Inc., Philadelphia.)

For String Orchestra

Sonata No. 6, in E Major, by Handel; transcribed for string orchestra by Maxwell Weaner. *Adagio, allegro* and *largo* movements in Handel's noble and expressive style, simply transcribed for string orchestra. A work of high quality and appeal. (Elkan-Vogel Co., Philadelphia.)

For Two Oboes

Amusements Champêtres, by Chédeville Le Jeune; transcribed by Marguerite Roesgen-Champion.

An especal rarity is this series of piquant excerpts from suites written for two *musettes* (early oboe or form of bagpipe) by the younger of the brothers Chédeville, eighteenth century virtuosi in the service of the King of France. Mme. Roesgen-Champion has arranged the naive and delightful melodies for two oboes. There are seventeen numbers based on dance forms, inimitable in their quaint simplicity and charm. (Editions Maurice Senart, Paris.)

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NEW YORK OCTOBER 3, 1936 No. 2906

E. F. Bitner, for many years in the music field, is now associated with the Musical Courier as vice-president and treasurer.

Geraldine Farrar will make campaign speeches in favor of Landon. Emma Eames has just arrived in America. To stump for Roosevelt?

Practitioners in popular music required ages to discover "Swing" music, known for centuries to serious tone circles as "improvisation."

"Swing," "Jitter-bug," "jam," "razz-ma-tazz"—the latest technical terms for various rhythmic styles and performing methods in popular music. Who said that America is not creative in the tonal art?

Cleveland, Ohio, with a Public Hall seating 10,000, is to give six Sunday afternoon concerts with noted artists, at prices ranging from 50 cents to $1.50. Ex-President Hoover might call that a more "noble experiment" than Prohibition.

Rumors in the dailies have it that the Metropolitan Opera House may find a new home in Mayor LaGuardia's proposed Municipal Art Centre. It is to be hoped that the wish does not remain father to the thought in this matter. The physical surroundings of the present Metropolitan edifice have become unbearable, bounded as it is by cloak and suit establishments, hot dog dispensaries, garages, and similar emporia more useful than artistic. The permanent home of opera in New York should be in proper conformance with the magnificent Metropolis.

Misplaced Money

There is talk of various concerts to be given in America this season for the benefit of the Salzburg Festival fund.

The idea is generous but ill judged. It would be better to see money raised here for a summer musical festival in this country, laid out on the Salzburg plan.

One finds it difficult to understand why our money should go toward building up anything musical across the seas. Europe takes from America, but never gives.

Incidentally, expert reports have it that the artistic results at the recent Salzburg performances were generally negligible, even with the luminous Toscanini taking part.

If charity concerts are to be held in America, why not devote the proceeds to the necessities of our musicians, thousands of whom are in desperate condition?

When Is Music a Nuisance?

The recent case in Manhattan, when an irate youth (allegedly) threw a bottle into the window of a violinist neighbor who practised inordinately, is not without its parallels past and present. Periodically the music studio of some unfortunate wight is assailed by Philistines nearby as a source of anguish instead of improvement. The most notorious of these incidents, several years ago, threatened to abolish studios altogether in New York residential neighborhoods through the passing of a summary law. But so mighty a wail of distress arose from all the practitioners of Euterpe that the alarmed seekers of redress had to scurry to cover.

It seems that the coasts of Britannia are similarly cursed with objectors. Not long ago there was a considerable to-do over an instrument somewhat unfamiliar to our shores, the bagpipe. A writer in the Monthly Musical Record (London) thus sets forth the lamentable case in question:

Distressing news comes from Greasby in Cheshire. It appears that a worthy citizen who likes to indulge in the irreprehensible pastime of playing the bagpipe has incurred the resentment of his neighbors. The parties went to law, the plaintiffs alleging that the bagpipe-playing constituted an "unreasonable, unnecessary and excessive noise, injurious to health and capable of being mitigated." These are hard, even cruel words, calculated to offend the sensitive souls of all true bagpipe-players. The protesting neighbors can hardly have realized the gravity of the charge they brought. Did they not know that the bagpipe, in the dignified definition of the Oxford English Dictionary, is a "musical instrument of great antiquity and wide diffusion"? Such an ancient history, so wide a diffusion, should have given them pause. The noble instrument has never been confined to one section of society. Kings have thought no scorn to dally with its melodious strains; nay, even gods have taught it to lisp in numbers. . . .

Ungrateful neighbors of Greasby, to treat so churlishly an instrument with such an honorable record! And yet they are not the first to show their dislike. . . .

Shakespeare . . . records in The Merchant of Venice the curious, indeed startling effect that the playing of the bagpipe has on certain auditors. "Musicke," as the incomparable Burton observes, "makes some men mad as a tyger." Perhaps the good folk of Greasby are men of this complexion. Or it may be simply that they object to that peculiar sound that preludes and succeeds the emission of melody, that note of plaintive protest of which Herrick may have been thinking when he wrote:

"The mellow touch of music most doth wound
The soul, when it doth rather sigh than sound."

Discussion in the Cheshire case raged over the time that should be allotted to the pleasing exercise and also to the room in which it should take place—a point of some importance, since the houses were semi-detached. An immediate neighbor proposed a box-room over the hall. This gloomy prison was approved by counsel, who countered the objection that it would be cold in winter by suggesting that in view of the energy the defendant had put into his playing during the past months he would not be likely to feel it. One excuse remains for so inhuman an attitude—that the performer was not yet proficient (though we learn that he played elsewhere for payment on Wednesdays, Thursdays and Sundays). But even so, what of that? Charity should make allowances. In matters of this kind, intention is everything, achievement nothing. . . .

If American justices are ever called upon to ponder the question whether hall-bedrooms are more appropriate than penthouses for the exercise of coloratura, the housing situation in Manhattan may become further complicated. Meanwhile, some one might exercise his ingenuity in inventing a practise violin (soundless) on the model of the well-known dummy keyboard for pianists. What he would do in the case of the bagpipe, we leave for more ingenious intellects to ponder. . . .

Upsurge in the Concert Field

Of signal interest are some statistics on the present state of concert-giving in the United States recently made public by George Engles, managing director of NBC Artists Service. Basing his estimates on reports from booking agents in many parts of the country, he prophesied that approximately twelve million dollars would be spent by the American public on concerts during the music season. Two millions alone are the estimated budget of New York City. This sum covers the expenditures for recitals by artists and ensembles, including box office receipts for symphony concerts, but not contributions of guarantors toward the latter. Nor are the large sums spent on opera counted in the total, while the manifold music activities of the WPA form a special field.

Much interest naturally centers on the relation of the 1936-7 activities to those of previous years. Speaking only for his own organization, the concert executive states that advance bookings have increased twenty-eight per cent over last season's. More significant still is the fact that "since the low ebb season of 1932-3, there has been an improvement of 150 per cent."

The local Civic Concert courses of this organization have without exception increased their membership and expenditures for artists, the latter ranging from thirteen to sixty per cent, it is stated. Thirty-six new cities have been added to those sponsoring recital series under this plan. Incidentally, the interesting information is conveyed that Worcester, Mass., with 3,900 subscribers, "has what is undoubtedly the largest permanent concert audience in the world"—an enrolment which could be increased by 2,000 if the capacity of its large memorial auditorium permitted.

All this is eloquent tribute to the efficiency of the system by which concert subscribers are enlisted in advance of the series, by means of a popular campaign. The Civic Concert Service was a pioneer in this field and has definitely contributed toward placing the major recital activities of the country on a more stable basis.

Of import to musicians everywhere is the fact that opportunities are widening for them and a greater public being enlisted in the support of music. Even though at present the largest prizes are for the luminaries of the tonal world, the creation of new audiences makes for increased interest in the art and thus indirectly cultivates the field for all artistic workers.

Models for Posterity?

The question of accurate "interpretations" of composers' works has long been a disputed matter, with many notable artists taking extreme liberties with more or less sacred compositions of the past. Now comes Igor Stravinsky (in his recently published Chronicle of My Life) to deny that there should be such a thing as interpretation at all.

It seems that his theory of musical creation is fairly simple. The technic of composition, in its widest sense, is all-important. Inspiration is "only brought into action by an effort, and that effort is work. Just as appetite comes by eating, so work brings inspiration," if the latter "is not discernible at the beginning."

A composition, according to this system, is a piece of work to be carried out as efficiently as possible, and it is to be performed exactly as written. In order to furnish a model for posterity, Stravinsky has himself recorded a number of his works. He slightly takes to task conductors who will not bother to acquaint themslves with these discs. However, he says, there is the satisfaction of knowing that "everyone who listens to my records hears my music free from any distortion of my thought, at least in its essential elements."

The idea has many things to commend it, if it begs the question as to how well the composer performs it. Such records of the past would be welcome. One cannot know how much of the older music actually sounded from reading the score. In cases where the original instruments are now obsolete, as in music by Monteverdi, for example, modern adaptations are only approximations to the original.

One cannot subscribe so whole-heartedly to the mechanical theory of composition espoused by this musician, and one wonders whether the somewhat synthetic quality of his recent music is the result of such a formula. Nor is it true that the interpretative art gains by being a mere literal transcript of the notes.

Real art creation is a giving up of self; it is before all else a spontaneous process, and is often accompanied by a mental and emotional struggle in which the composer completely forgets himself and his surroundings, as according to ample evidence Beethoven and Brahms did when composing. If the giving forth of a musical message has this effect on the composer, it is also reasonable to suppose that the interpreter, provided he is technically adequate to the task, is also at his best when he is moved and transported by the music, when he is enkindled by this message from composer to hearer.

While it is refreshing to see the qualities of workmanship upheld as an antidote against much maudlin bathos anent the soulful side of music, it is also important to maintain a just balance between the letter and the spirit. Too much stressing of the first results in empty academicism, which can be as great a curse in the sphere of modern music as it has been in the past.

VARIATIONS

By Leonard Liebling

Ossip Gabrilowitsch's untimely passing has left us all with a feeling of deep sadness. The musical world will miss his art, but his friends mourn also one of the most gentle and kind of men.

Arthur M. Abell, who knew Gabrilowitsch well, sends this letter, together with an early photograph and program of Gabrilowitsch:

"Hastings-on-Hudson, N. Y.,
"September 16, 1936.

"Dear Variations:

"The death of Ossip Gabrilowitsch calls up vivid recollections of his initial success in Germany forty years ago. I was present at his Berlin debut, which marked the beginning of his brilliant world career as a pianist. That was in the autumn of 1896, when he was only eighteen years old.

"Your readers will no doubt be interested in the accompanying program of his third Berlin concert, given only a few days after that debut. This was his first appearance with orchestra in Germany. His success was instantaneous and pronounced. I was also a witness to his many triumphs in the German capital in later years. In Berlin he was acclaimed particularly for his playing of Bach, Chopin and Schumann.

"Gabrilowitsch, with his luxuriant shock of hair and his striking features, was an impressive personality on the stage. He looked as a musician was then supposed to look.

"Gabrilowitsch was a delightful and witty conversationalist, and with his genial manner, he endeared himself to a host of friends the world over."

The program sent by Mr. Abell is too faded for photographic reproduction, but it shows that Gabrilowitsch's concert was given with the Berlin Philharmonic Orchestra (conducted by Prof. F. Mannstaedt) and that he played two concertos, Tschaikowsky B flat minor and Saint-Saëns G minor; and a group of solos, Rameau's gavotte and variations, A minor; Beethoven's rondo (opus 51), G major; Chopin's etude, C major, nocturne, D flat; Marche Militaire, Schubert-Tausig.

* * *

The Musical Courier (in its Berlin letter of October 20, 1896) published the attached report of the Gabrilowitsch debut in the German capital:

"A new star has burst forth in the pianistic heavens. The musical astronomers will hereafter refer to the luminary as Ossip Gabrilowitsch.

"He is a marvelous pianist for one so young, eighteen or nineteen. He has astounding technic, a full, singing tone, and rousing temperament. His style is essentially masculine, and free from the sentimentality found so often in Russian performers. His remarkable rhythm and phrasing, complete finger command, fiery delivery, musical poise, all bespeak the keyboard genius. He had a series of ovations in a program comprising the toccata, Bach-Tausig; Les Adieux Sonata, Beethoven; Chant Polonais, Chopin-Liszt; Ballade (opus 47) Chopin; nocturne, Tschaikowsky; valse (opus 14), Rubinstein; Faschingsschwank, Schumann; prelude, menuetto, Gabrilowitsch; sixth rhapsody, Liszt."

* * *

With Gabrilowitsch gone, another figure vanishes from the sparse ranks of those who form the link between the old and new schools of piano playing. Warmth of feeling and sensuous beauty of tone and touch constituted the chief aids to musical interpretation and technical brilliancy, in the performances of the keyboardists who bloomed in the late nineteenth and early twentieth centuries. They were in truth romantics, and their art charmed as much as it excited and impressed.

They reflected atmosphere also in their personal appearance and dress. Gabrilowitsch kept up that tradition. Now almost its sole representative is the venerable Paderewski.

By and large, the young pianists of today have more versatile technic than their predecessors, but give less public displays of emotion. They disdain histrionic bearing, and also the conspicuous hair and dress which used to be earmarks of the virtuoso calling. They try to look and act like business men, mostly do, and often play like them.

Some older listeners miss a high degree of glamor at piano recitals nowadays, but do not take into consideration the changed character of the modern repertoire, audiences, and performers, many of whom are more factual than fiery. The cooler approach accompanies appeal to the mind and ear, rather than to the eye and the surface emotions. It is a style of piano art entirely in harmony with the tendency of the times, and it has a basis of real musical sincerity.

Pretty sounds and technical skill and endurance are no longer accepted in themselves unless they form integral parts of interpretation. Musicianship is the primary aim of the best of our younger artists, and contemporary listeners have learned to value it far above tone lure and tricks of execution.

New pianists of the past few years represent an astonishingly high average of excellence. Nevertheless, the romantic school is enshrined in the memory of numerous older concert-goers, and they frankly regret its rapid passing.

* * *

One of the survivors of the romantic pianistic days is Moriz Rosenthal, who will tour the United States this season, and is scheduled for a New York appearance on November 29 at Carnegie Hall. He made his American debut forty-nine years ago. Sixty years ago he was a pupil of Liszt at Weimar.

Now a sprightly young man of seventy-four, Rosenthal is one of the most active pianists in Europe. Last spring he gave a series of seven historical recitals in London, at which he programmed one hundred compositions. In an eighty-five-line review of the course, the London Times (May 18) wrote that Rosenthal is the outstanding representative of the greatest epoch in the art of piano playing. His return to America should be an event for both ancients and youngsters.

* * *

While nosing through 1896 files of the Musical Courier in order to look up the early Gabrilowitsch data, I came across these sayings of great men: "Leschetizky never taught me anything but billiards." —Paderewski. "Paderewski's success astonishes me. I never considered him as a player that represents my method of teaching."—Leschetizky.

* * *

A madcap and amusing farce (adapted from the French) is Horse Eats Hat, produced by the Federal Theatre Project last Saturday evening at the Maxine Elliott Theatre. Orson Welles directed the piece and acted in it. A musical score of appropriate mobility and waggishness is supplied by Paul Bowles and Virgil Thomson.

* * *

Pagliacci does not appear to be one of the operas which the Los Angeles music scribes know best. In the Times of that city (August 28) Isabel Morse Jones writes that at The Players' performance of the Leoncavallo work (under Pietro Cimini's baton), Tandy MacKenzie made a heroic Canio, "whose entrance for the Prologue was spectacular. Bursting through a white disc, he began his appealing dissertation. It was many minutes before the returning lights exhibited the colorful opening scene because the audience detained him with long applause. Throughout the opera he sustained the part admirably. 'Vesti la giubba' was an effective climax. MacKenzie established himself on a high rung of the ladder of opera success in this performance."

(A decided novelty for Pagliacci to have a singer who is both tenor and baritone.)

In the Evening Herald and Express (August 28) Carl Bronson says of the same performance: "Charlotte Boerner sang her bird-song as brilliantly as MacKenzie did his 'Vest of Jubilation.'"

(Evidently he breathed correctly and not in short pants.)

* * *

Another outstanding production of the D'Oyly Carte Opera Company (Martin Beck Theatre) is The Yeomen of the Guard by Gilbert and Sullivan. Tagged with an operetta reputation, nevertheless the work is the best opera comique ever composed in England. Effective melodrama and high comedy enjoy a musical setting of rare tunefulness and orchestral charm. Both composer and librettist move eloquently in the atmosphere of Old England.

That spirit is maintained too in the general production, the costuming, and the individual performances of this specialized company. Martyn Green gives a phenomenal characterization of volatile Jack Point, ending with a piece of tragic acting so poignant that it drew tears from many in the audience. (I wish that Mr. Green had a Wagnerian voice and might do Loge in Rheingold.) Sydney Granville, as Shadbolt, leaves nothing to be desired, and he too suggests a Wagnerian character, for in make-up, sourness of visage, and sharply-drawn grotesqueness, he might have passed for an embodiment of Beckmesser in Meistersinger.

Derek Oldham's somewhat sobbing voice does not prevent him from singing with real style in the rôle of Fairfax. Leslie Rands is a convincing Sir Richard. Darrell Fancourt, as the Sergeant, has excellent basso quality and acts with spirit.

Of the women in the cast, the best is Sylvia Cecil (Elsie), a smooth vocalist and sincere impersonator. Marjorie Eyre (Phoebe) flits through her rôle in conventionally pert fashion and occasionally has trouble with intonation in the ensemble numbers.

Isidore Godfrey, as always, wields a sure baton and gives a tasteful account of the orchestral score.

* * *

"Do you feel at all guilty," asks A. V. F., "if I say that critics are those who thrive on the miseries of others?"

* * *

J. P. F., on hand with a suggestion which opens up significant possibilities, relates as follows: "On the evening of September 3, I discovered a new source of pleasure which I would like to make known to you, so that you may tell our tonal friends how to add zest to their listening of music. On the night in question I tuned in my radio to station WOR to hear the description of the Canzoneri-Ambers fight for the lightweight championship, at Madison Square Garden in New York. It was a fifteen-round affair, with one minute pauses for rest. And how do you think I utilized those intervals? By dialing to station WJZ which after a while began to air Brahms' D major Symphony, No. 2, played by the Great Lakes Orchestra in Cleveland, Ohio. Boy, but it was a most complete and exciting pleasure to make the art of boxing alternate with the art of symphony; to follow the thud of the gloves (WOR) and the lyrical theme sung by cellos in the second movement of Brahms (WJZ); uppercuts (WOR) and the tender string measures of the Andante (WJZ); the referee saying (WOR): "And now the claret flows from Canzoneri's beak," and then the bewitching little melody done by oboe in the Scherzo (WJZ); the thunderous cheers of the crowd when the referee announced Ambers as the winner (WOR) and the brasses making the mighty proclamation in the finale of the symphony (WJZ). The double thrills left me limp, I can tell you, and I advise all one-sided musicians to try the experiment the next time a great scrap and a great symphony are coming over the radio at the same time."

* * *

In the New York Times of September 24 there are three obituaries interesting to students of modern journalism. The space allotted is 5½ inches for Max Schlossberg, noted trumpet player and teacher; 9 inches, Joseph Coolidge, famed inventor; and 17 inches, "Packey" McFarland, celebrated prize-fighter.

* * *

Friend M. B. H. does get the most sardonic ideas. He writes: "Why has no radio station thought of broadcasting a blow by blow description of a Paderewski piano recital?"

OSSIP GABRILOWITSCH, AGED EIGHTEEN

SOMEBODY TOLD

by Simon Snooper

[EDITOR'S NOTE.—*When Simon Snooper went into the limbo last spring, the editors of the Musical Courier placed his portrait, which had customarily identified his column, in a cool, safe place in the office morgue. Though Mr. Snooper has returned, hale and hearty in his ectoplasmic state, his one and only picture cannot be found. We hope to secure his familiar informal snapshot next week.*]

If you don't mind, please, I have come out of my summer hibernation and in my glittering new skin am ready to start biting musicians again. What with the alarms in Europe, people seem to have forgotten all about the teapot tempest I inaugurated last spring (for which I am very thankful) and I can pass unmolested up and down the pavements of Manhattan without fear of water-filled paper bags suddenly plopping on my gossip-riddled head. And so, my dear, dear friends, I, Simon Snooper, salute you and may your indiscretions find you out. I only pray I hear about them first.

* * *

While perambulating about these woods and valleys, by an error over which I had no control I found myself in Woodstock, N. Y., one sunny Sunday in August. Seeing a concert advertised to take place at the Maverick, listing the names of several musicians you have heard me relate tales about, I spurted my velocipede and arrived just as the music began.

The first melodious crank I saw sitting in the back row was Arthur Hartmann. He looked bored, and no wonder. Another violinist was playing.

On the platform were Horace Britt, Gerald Kountz and Paul Lemay sawing away for dear life. The sweat of honest (?) toil dripped from their brows as they tried to keep up with the piano acrobatics of Inez Carroll. However, the audience of respectable but minute size applauded vigorously and I even saw Mrs. Leon Barzin, sporting a Tyrolean hat, clapping enough for both herself and her absent husband Leon—at that moment probably wearing Tyrolean breeches in Salzburg.

* * *

Speaking of musicians in Woodstock, I hear that Marguerite Britt had a difficult time getting the ice-man to call while Horace was fulfilling a summer engagement in Toronto. Why?

* * *

As I sped through the village square of Woodstock, I spied Georges Barrère waving his beard nonchalantly. Somehow the appendage looked different; slightly less luxuriant, if you know what I mean. Can it be that Georges was splitting hairs at rehearsals of the Chautauqua Symphony Orchestra, which he conducted this summer?

* * *

Paul Lemay, conductor of the Duluth Civic Symphony Orchestra, is now known as a modern Paul Revere to the denizens of the countryside between Woodstock and New York City. At least three times a week during July and August he drove his car at break-neck speed in the early hours of the morning through villages and towns. Dogs barked; horses neighed; good farmers and their saintly wives cowered under their marital sheets; and the hens forgot to lay—so impressed were they by this errant knight of the baton. Paul Revere may have excited a few farmers to war by his one ride through the night but Paul Lemay aroused the entire countryside to battle with his midnight commuting. Lucky man, that he was able to get around corners too quickly for the militant pitchforks.

* * *

While visiting some of my Snooper relations in Woodstock, I heard that the Horace Johnsons were in the midst of chaos. Robert Elwyn, the director of the Maverick Theatre, was rehearsing Mrs. Johnson's (Helen Redington) new play, Black Magic, and the two creatures were rushing around trying to get everything in order for the opening on September 3. Gossips told me that Helen had even badgered Horace into writing incidental music for the show.

P.S.—A letter received from Woodstock this morning says that Black Magic created intense excitement among the musical denizens of the Catskills who saw it, and that the Barrères, the Britts, the Lemays *et al.* shuddered and shook till the wooden benches of the theatre rattled.

* * *

When I opened my cupboard the other day, I found the following epistle on the first shelf. I couldn't eat it without digestive tablets, so I've decided to dish it up for your delectation.

Musical Courier
113 W. 57th Street
New York City

Dear Mr. Snooper—

The girls are still talking about your column in the May issue in which you spoke of being terribly forlorn because your favorite waitress at your Childs Restaurant wasn't there any more, and you had to eat crullers instead of doughnuts because you forgot.

Now these gals think you are unfair because they say they all take special pains with forlorn customers and that they haven't frozen-faces. In fact, Childs' waitresses pride themselves on pleasant smiles, whether they mean it or not.

Furthermore they have special suggestions for people who get in your mood, and it's not a custard pie. So if your loyalty to the fair lady who used to bring you doughnuts isn't too awfully deep, the girls want you to stop in again.

Give the poor girl a chance. Maybe she got married. Anyway—

Sincerely,
BUDA BAKER,
MUrray Hill 2-3900.

Dear Buda Baker:—

I'm a bit scared to come into Childs'. I didn't realize my affairs interested you so much. I'll have to ask my wife, however, if it's all right. You know how it is; wives get such funny ideas. And I didn't realize how much the girls cared for me. I only thought it was that trim blonde who has gone out of my life and never'll serve me doughnuts again.

However, as I've got your telephone number, maybe you can take her place in my life. There's nothing I'd like better than to dunk doughnuts with you.

Sincerely,
SIMON SNOOPER.

* * *

This noon at Schrafft's I saw Horace Parmelee, just returned from European travels and—begging your pardon, Horace—chubbier than ever. As I watched him surreptitiously, I saw him eat a thick sandwich (fattening), covered with succulent gravy (very fattening), a glass of iced coffee with cream (most fattening), and a huge wedge of apple pie (horribly fattening). Perhaps there's a reason after all for Horace's embonpoint, and it isn't the mirage I thought it.

"Oh, daddy, you wouldn't play so many wrong notes if you had big ones like these."

Jacobi Piano Concerto Broadcast from Luxembourg

Frederick Jacobi's concerto for piano and orchestra, which had its first performance at the WPA festival of American music in New York last spring, has recently been broadcast from the station Radio-Luxembourg in the Grand Duchy in Luxembourg. Its orchestral broadcasts are under the direction of Henri Pensis.

In New York the concerto was conducted by Chalmers Clifton. On both occasions the solo part was played by the composer's wife, Irene Jacobi, to whom the work is dedicated. Mr. Jacobi is returning to America to resume his activities as teacher of composition at the Juilliard Graduate School in New York.

Sevitzky to Conduct in U. S. and Europe

Fabien Sevitzky has established his residence in New York City. Mr. Sevitzky is dividing his time between conducting the Philadelphia String Sinfonietta and fulfilling engagements as guest conductor with other organizations. Philadelphia will hear the Sinfonietta in four concerts, the first on November 3 and the others in January, March and April. On November 17 Mr. Sevitzky is to lead the Indianapolis (Ind.) Symphony Orchestra, and on November 21 he sails for Europe, where guest appearances await him in Vienna for the Bruckner Fund Society. He is to conduct concerts in Warsaw and Paris.

OBITUARY

Morgan Kingston

LONDON.—Morgan Kingston, operatic tenor, died recently at the age of sixty-one. In early life he was a coal miner in Nottinghamshire, and had to struggle for years to gain a musical education. He made his debut at the Queens Hall in 1909. Four years later he sang Rhadames in Aïda at the Century Theatre, New York. After 1916 he was a member of the Metropolitan Opera for several years. He was also heard with the Chicago Opera Company, and at Covent Garden in 1924-5. Wagnerian roles, such as Tannhäuser and Siegmund, were included in his repertoire, as well as Italian operas.

Mitja Nikisch

LEIPSIC.—Mitja Nikisch, pianist, son of Arthur Nikisch, died recently at the age of thirty-seven. He was born in Leipsic, May 21, 1899, the son of the eminent conductor, and his wife, the former Amelie Heusner. He studied piano at the conservatory in his native city with Teichmüller and Pembaur, and theory with Stephen Krehl. After 1919 he made a number of concert tours, including a visit to the United States. K. W.

Max Schlossberg

Max Schlossberg, trumpet player and teacher, member of the New York Philharmonic and the Philharmonic-Symphony orchestras since 1910, died on September 23 at Bethlehem, N. H., at the age of sixty-four. Mr. Schlossberg lived in New York City and had gone to New Hampshire after a heart attack several weeks previous. Born in Russia, Mr. Schlossberg's training in playing his instrument was received at the Moscow Conservatory, and later he studied under Kozlic in Berlin. He was trumpet soloist in orchestras conducted by Nikisch, Weingartner and Richter, and also had appeared as conductor in Europe. In 1910 he came to New York. He joined the faculty of the Institute of Musical Art in New York, and numbered among his pupils Harry Glantz, solo trumpeter of the New York Philharmonic Orchestra, and Saul Caston, soloist of the Philadelphia Orchestra. He leaves his widow, the former Jennie Lehak; a son, Charles, double bass player with the Minneapolis Symphony Orchestra; and two daughters, Katherine Benjamin and Mrs. Harry Friestadt. The latter is the wife of the trumpet soloist of the Columbia Broadcasting System orchestra.

Mrs. A. Madeley Richardson

Mrs. A. Madeley Richardson, wife of Dr. A. Madeley Richardson, died on September 13 at their New York home. Mrs. Richardson was the daughter of the late Judge Samuel Wright of the British Civil Service. She was educated in Edinburgh and came to America in 1909. Her husband is the author of books on musical theory, including Fundamental Counterpoint, Fugue Writing and others. Surviving also are four children and four grandchildren.

Maximilian Joseffer

BUFFALO, N. Y.—Maximilian Joseffer, concert and orchestra violinist, died here on September 22. Mr. Joseffer, who was fifty-one years old, was a native of Russia. He was a member of the orchestra of the Imperial Opera at St. Petersburg and of the Russian Symphony Orchestra. He came to this country when only seventeen and joined the New York Symphony Orchestra. He had appeared in concert, and also was a teacher. More recently he had been concertmaster of the Buffalo Symphony Orchestra. R. S.

P. O. Ferroud

DEBRECEN, HUNGARY.—P. O. Ferroud, French composer and critic, aged thirty-six, was killed in an automobile accident near this place on August 17. Ferroud was born at Lyons, pupil of Florent Schmitt, he was the composer of Chirurgie, an opera-bouffe; Jeunesse, a ballet; and a Symphony as well as various solo and ensemble pieces. He wrote musical criticism for Paris-Soir. R. P.

Julien Tiersot

PARIS.—Julien Tiersot, French critic and author, particularly known for his work in the domain of French folk-music, died here recently, in his eightieth year. Formerly president of the French Society of Musicology, he was also Honorary Librarian of the Paris Conservatoire. He studied with Massenet and Franck. R. P.

Fernand Beissier

ORANGE, FRANCE.—Fernand Beissier, honorary president of the French Society of Authors, Composers, and Publishers of Music, was instantly killed in an automobile accident near this place. Officer of the French Legion of Honor, he was the author of various libretti and scenarios, one of them being the Histoire d'un Pierrot, with music by Mario Costa. R. P.

Eugene Cools

PARIS.—Eugene Cools, director of the Max Eschig publishing house, composer of music, and contributor to the Lavignac Encyclopedia of Music, died here not long ago. R. P.

Heinrich Werkmeister

TOKYO.—Heinrich Werkmeister died at his home in Tokyo on August 16 after a long illness. Born in Berlin, where he was graduated from the Royal Academy of Music, Werkmeister later studied cello with Hausman. He came to Japan thirty years ago as an instructor of cello and composition at the Tokyo Academy of Music and the Higher Music School, and during long years had been a valuable asset in the development of western music in Japan. A few months before his death he was decorated by the Japanese Government for "meritorious services to the music-world of this country." I. J. F.

Ralph Mead

ORANGE, N. J.—Ralph Mead, church and radio baritone, died here on August 21 in Orthopedic Hospital. Mr. Mead lived in Livingston. He was soloist at St. John's Episcopal Church in Newark and at the Livingston Baptist Church; he often sang over WOR. Surviving are his wife, two daughters, two sons, his mother, five sisters and three brothers. Mr. Mead was thirty-seven years old.

I SEE THAT

Margaret Halstead, soprano of the Metropolitan Opera, opens her season with a New York recital at Town Hall on October 18 and at the end of that month sings the rôle of Venus in Tannhäuser with the Cleveland Orchestra.

* * *

Surya Sena and Nelun Devi are at present appearing in England in their Oriental programs. Their last concert abroad will be on October 7 and immediately after that they will sail for America, where they have a winter season arranged by their manager, Annie Friedberg.

* * *

Frank Mannheimer, pianist, who sailed recently for Europe on the S.S. Volendam, will return to America after the first of the year. Among other important engagements, he is to be heard in his home town, Dayton, O., where he has not played in several years. Mr. Mannheimer started his European tour on September 3 with an orchestra broadcast in London.

* * *

Edith Mason, soprano of the Metropolitan Opera, is opening her first concert tour under the management of Annie Friedberg on October 6, in joint recital with Walter Mills in Buffalo, N. Y. After that she sings in Pittsburgh, Oklahoma City and Chicago and has a short tour through Florida and the South. Miss Mason rejoins the Metropolitan Opera in December.

* * *

Ralph Wolfe, director of the Westchester branch of the David Mannes Music School, New York, has returned from the Salzburg Festival and re-opened the school. Mr. Wolfe, who is a concert pianist, is a former pupil of John Powell and of Dr. Hans Weisse.

* * *

Gertrude E. Moore, wife of Francis Moore, pianist, re-opened the studios of the Francis Moore Music Center in Westchester County, N. Y., this fall. Mrs. Moore has recently written a music workbook for children called the Three R's of Music. This book has already gone into the second edition.

* * *

Amy Ellerman, contralto, has selected December 22 as the date of her recital in Town Hall, New York. Among Miss Ellerman's New York appearances earlier in the season are engagements as soloist with the Sorosis Club at the Waldorf-Astoria, November 3, and with the Washington Heights Oratorio Society, December 3.

* * *

Alton Jones, after a vacation in Colorado, returned to New York in September. Among Mr. Jones' engagements for this winter is his third appearance in Washington, D. C., when he gives a recital at Howard University on January 5.

* * *

Carl M. Roeder has re-opened his studios in New York for the study of piano technic, literature, interpretation, general musicianship and pedagogy.

* * *

Frances Hall and Rudolph Gruen returned to New York on September 25 and are offering a scholarship for one year's instruction in piano playing. Examinations were held during the week of September 28 to October 3.

* * *

Ethel Lyman Mackey, soprano, and Mary Hopkins Emerson, pianist, have spent the summer traveling in Europe. They took with them an artist-pupil of Miss Emerson, Sylvia Smith, whom they introduced abroad and who played in Paris and cities of southern France and Switzerland. They also attended the Salzburg Festival.

* * *

Josephine Forsyth's musical setting of The Lord's Prayer was featured at the opening of the Great Lakes Exposition at Cleveland this summer. It was sung by the Orpheus Male Choir, accompanied by the Cleveland Orchestra under Artur Rodzinski and with the composer at the piano.

* * *

Earl V. Moore, musical director of the University School of Music, Ann Arbor, Mich., made a trip to England and Belgium at the close of last spring's May Festival. He returned for the summer session, after which he went to his summer home in Omena, Mich.

* * *

Eugenio di Pirani, formerly in Brooklyn, now residing in Berlin, Germany, was featured through several of his orchestral works, performed by the Olympia Orchestra, under conductor Paul Müller, in September.

* * *

The Franz Liszt Trio, under the management of Constance H. Beauer, consists of Velma Ness, piano; Ada L. Myers, contralto, and James H. Riley, violin. They are on the air, WIBG (fortnightly for six months).

* * *

C'Zelma Crosby and Em Smith, conducting a studio for ensemble and solo playing of stringed instruments, have returned from their summer home, in Redding, Conn.

* * *

Louise Gerard Thiers, following two months in New England, has begun teaching voice, covering opera, oratorio and songs, in all languages.

* * *

Stell Andersen, American pianist, will not begin her European tour until after the first of the year instead of in October, as previously announced. Several engagements in Spain have been cancelled due to conditions there.

* * *

Alice Nichols, returning to New York from Paris where she prepared French opera scores, has resumed her coaching and accompanying.

* * *

Cesare Sturani, having spent the summer at Lake Placid, N. Y., has re-opened his New York studios.

* * *

Adolph Eckstrom has moved his New York studio to Steinway Hall.

* * *

Gloria Perkins, youthful violinist, is to make her New York debut in Town Hall, on October 16. With Brooks Smith at the piano, she will play the Vitali ciaccona, the Mendelssohn concerto in E minor, (op. 64), and pieces of Saint-Saëns, Chabrier-Loeffler and Sarasate. She also has scheduled the Bach prelude and fugue from the G minor sonata (for violin alone).

* * *

Esperanza Garrigue has returned to New York after a vacation at the seashore. She opened her vocal studio on October 1.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Sunday, October 4
Benefit Concert for National Labor Committee, Palestine Workers, Carnegie Hall (E)

Tuesday, October 6
Lois Bannerman, harpist, The Barbizon (E)

Wednesday, October 7
Gino Palmisano, pianist, Town Hall (E)

Friday, October 9
Laura Dubman, pianist, Town Hall (E)

Saturday, October 10
Winifred Young Cornish, pianist, Town Hall (A)

Sunday, October 11
Thelma Spear Lewisohn, soprano, Town Hall (E)

Monday, October 12
Montgomery Davis, baritone, Town Hall (A)
Barber of Seville, performance, Carnegie Hall (A)

Tuesday, October 13
Alexander Sklarevski, pianist, Town Hall (E)
Lawrence Blackman, tenor, The Barbizon (E)

Wednesday, October 14
Jascha Heifetz, violinist, Carnegie Hall (E)
Steven Kennedy, baritone, Town Hall (A)
Eunice Norton, pianist, Town Hall (E)

Friday, October 16
Gloria Perkins, violinist, Town Hall (E)

Saturday, October 17
Fritz Kreisler, violinist, Carnegie Hall (A)
James Friskin, pianist, Town Hall (A)
Alli-Ronka, soprano, Town Hall (E)

Sunday, October 18
Margaret Halstead, soprano, Town Hall (A)
Dalies Frantz, pianist, Town Hall (E)

Monday, October 19
Leroy Anspach, pianist, Town Hall (A)
Elvin Schmitt, pianist, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

Tuesday, October 20
Philadelphia Orchestra, Carnegie Hall (E)
Frank Glazer, pianist, Town Hall (E)
Hazel Griggs, pianist, The Barbizon (E)

Wednesday, October 21
Pietro A. Yon, organist, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (E)

Thursday, October 22
Arthur Billings Hunt, baritone, Town Hall (E)

Friday, October 23
Joseph Schuster, cellist, Town Hall (E)

Saturday, October 24
Katherine Bacon, pianist, Town Hall (A)
Icor Benefit Concert, Town Hall (E)

Sunday, October 25
John Charles Thomas, baritone, Town Hall (A)
E. Robert Schmitz, pianist, and Eddy Brown, violinist, Town Hall (E)

Monday, October 26
Ernst Victor Wolff, pianist and harpsichordist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Samuel Reichmann, pianist, Town Hall (E)

Tuesday, October 27
Arthur Loesser, pianist, Town Hall (E)
Marie Curtis, soprano, and Llewelyn Roberts, baritone, The Barbizon (E)

Wednesday, October 28
Elizabeth Wysor, contralto, Town Hall (E)

Thursday, October 29
Orchestral concert, Paul Stassévitch conducting, Town Hall (E)

Friday, October 30
Paulina Ruvinska, pianist, Town Hall (A)
Ruth Jeffrey, violinist, Town Hall (E)
Bernard Gabriel, pianist, The Barbizon (E)

Saturday, October 31
Sascha Gorodnitzki, pianist, Carnegie Hall (A)
Ruth Slenczynski, pianist, Town Hall (A)
Carmen Reggio, contralto, Steinway Hall (E)

Alexander Sklarevski, pianist, a member of the faculty of the Peabody Conservatory of Music, Baltimore, is to give a Town Hall, New York, recital on October 13.

* * *

Paul Musikonsky, young American violinist, who observes his fourteenth birthday in October, returned to New York recently from a concert tour which took him to Hungary, Poland, Palestine and England. Paul, who has been heard in New York City every season since his debut in 1931, appears in recital at Town Hall in November.

* * *

Lauritz Melchior, tenor of the Metropolitan Opera, began this year's musical season in his native Copenhagen, appearing in Siegfried and Pagliacci, in concert and over the radio. He arrives in this country on October 14.

* * *

Ralph Leopold, pianist, concluded his summer vacation at Cape Cod, Mass., and returned to New York to reopen his studio on October 6. His concert activities begin during November.

* * *

The Dalcroze School of Music, New York, under the direction of Paul Boepple, is offering courses in Dalcroze training, instrumental and vocal instruction, and composition, opening on October 8.

* * *

Frederic Baer, baritone, has been reëngaged for the coming Worcester Festival, where he will sing The High Priest in Samson and Dalila on October 5.

Arthur Warwick, teacher of piano, has reopened his New York studios.

* * *

Maurice Aronson, New York pianist and pedagogue, and his wife, Vera Kaplun Aronson, returned to New York from Great Diamond Island near Portland, Me., and from a motor trip through Maine, Quebec and the Lake Champlain region. Mr. and Mrs. Aronson resumed their classes in piano instruction on September 14.

* * *

Dr. and Mrs. Albert Carleton Magee are the parents of a daughter, Mary Stephanie, born on September 14. Mrs. Magee is Mary Moore, coloratura soprano.

* * *

One of Viola Philo's principal numbers in the recent Strauss stage show at Radio City, New York, was a concert arrangement of Leo Blech, called Liebeswalzer, with his original German text.

* * *

Hope Johnston, accompanist and teacher, will open her fall studio at the Hotel McAlpin, New York, in October. Mrs. Johnston, an artist with the pencil as well as a musician, has recently completed a collection of impressionistic sketches of well known leaders of the music profession. The pictures will be placed on exhibition shortly.

* * *

Helen Gleason will sing again this season with the Metropolitan Opera Association, this being the soprano's fifth consecutive year with that organization.

* * *

Cecile Heller Miller, soprano, has opened her New York voice studio for the season.

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LOTTE LEHMANN and OTTO KRAUSE,
her husband, at a peasant wedding in Salzburg this summer.

MR. and MRS. MILTON BLACKSTONE
on their holiday. The violist of the Hart House String Quartet and his wife devoted the summer to cruising and fishing in Canadian waters.

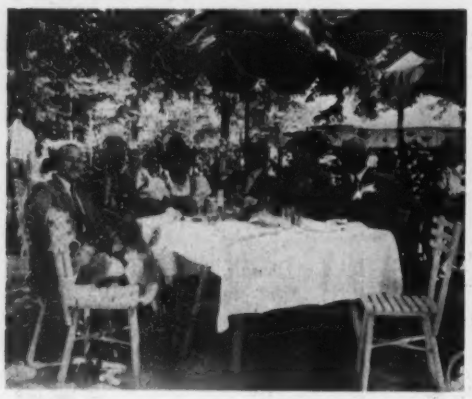
ELISABETH SCHUMANN (second from left), MR. and MRS. FRITZ REINER and MISS REINER
in the court of the Spanische Reitschule in Vienna.

MARION TALLEY with ARTHUR ROSENSTEIN,
her vocal coach, who is now in Hollywood working with opera and radio singers who have gone into the movies. This picture was taken at the preview of Miss Talley's new film, Follow Your Heart.

FRANK CHAPMAN, GLADYS SWARTHOUT and FRANK FOREST
three soloists heard recently at the Hollywood Bowl. (Photo by Porter C. Cleveland.)

AUSTIN CONRADI (left),
pianist, with Bill Sonter, professional golf coach, at Chautauqua, N. Y., this summer.

DURING THE SALZBURG FESTIVAL PERFORMANCE OF DIE MEISTERSINGER
under Toscanini. Charles Kullmann, American tenor, as Walther, with Dr. Herbert Graf, stage director. (Photo by Ellinger.)



LUNCHEON PARTY AT SALZBURG, GIVEN FOR CHARLES L. WAGNER (right).
The guests were J. Mestres Calvet, director of the Teatre del Liceu, Barcelona; Mme. Calvet; Prof. Hugo Burghauser, Vienna Philharmonic Orchestra; Mme. Burghauser (Margarete Wallmann, ballet designer) and Andre Mertens, Vienna concert manager (left).

GALLI-CURCI
visits Nino Martini and their manager, Jack Salter, at the United Artists studios during the recent filming of the tenor's second feature singing picture, The Gay Desperado, which will be given its world-premiere at Radio City Music Hall, New York, early in October.

NATIONAL HARP COLONY,
in Camden, Me. Harpists came from fourteen states, and Sydney, Australia, to study with Carlos Salzedo. Seated at the harp is Marjorie Call, head of the harp department of the Delaware School of Music (an affiliate of the Curtis Institute of Music), who contributed to the annual summer concerts in Camden. At Mr. Salzedo's right is Edna Phillips, first harpist of the Philadelphia Orchestra. Besides holding his annual master classes, Mr. Salzedo has been composing. His latest manuscript has a middle part in rhumba rhythm.

EIDE NORENA,
soprano of the Metropolitan and Paris operas, in Salzburg with Prof. Josef Messner, conductor of the Salzburg Cathedral Concerts, in which Mme. Norena sang again this summer.

WILLARD MacGREGOR,
pianist, spent his summer holiday in Maine, and also gave a recital in Camden, Me., in July. Mr. MacGregor's New York recital is scheduled for November 20 in Town Hall. Another of his season's appearances will be as soloist with the Louisville (Ky.) Orchestra, March 8, the second consecutive year he has played with this organization.

BEAL HOBER, soprano, and ARTHUR WILLMORE,
her manager, on Fifth Avenue, New York, after a rehearsal with Jose Iturbi for the singer's recent appearance at Robin Hood Dell in Philadelphia with the Philadelphia Orchestra.

HUGH McAMIS
organist of New York, at Lake Ouareau in the Laurentian Mountains of Canada where he passed part of his vacation. He also made a visit to his home in San Antonio, Tex., and the Centennial Exposition in Dallas.

A. Y. CORNELL'S 1936 SUMMER CLASS at Round Lake, N. Y.

DR. HANS KINDLER, conductor of the National Symphony Orchestra in Washington, D. C., on his summer holiday in Maine.

ARTHUR FEAR, British baritone, and his daughter Margaret on vacation on the English sea coast.

A GATHERING AT THE SALZBURG FESTIVAL. Left to right: Mrs. Max Bernheim, Kammersänger Emanuel List, Frau Grossbard, and Yella Pessl, New York harpsichordist who played a Haydn concerto in the Salzburg Historical Concert.

EUGENIA BUXTON, American pianist, in Brussels. Miss Buxton spent the summer in Europe, visiting France, Belgium, Luxembourg, Austria, Switzerland and Salzburg. She returned to the United States on September 10 by the SS. Ile de France.

THREE KEYBOARD LUMINARIES. Josef Hofmann, Guiomar Novaes and Ignaz Friedman in Rio de Janeiro after one of Mr. Hofmann's five recitals there. Mme. Novaes played twice at the Municipal Theatre in Rio de Janeiro and was also heard in Sao Paulo. She is returning to the United States this fall.

LEADERS OF THE SACRED MUSIC FESTIVAL AT MASSANETTA SPRINGS, VA., and THE OLD HARP SINGERS OF NASHVILLE, who contributed a program of Early American Music. Left to right: Dr. William E. Hudson, manager of the conferences and festival; Mrs. John Finley Williamson, director of the School of Sacred Music; Mary Dennis, James McGlothlin, Dr. John Finley Williamson, director of the Massanetta Springs School of Sacred Music; Arlene Richardson, Dr. George Pullen Jackson, founder and folk-lore advisor of the Old Harp Singers; Wayne Barker, John Powell, Claude Waller, Glenn Carroll, Betsie Emerling, and Mrs. Powell.

FRANCIS MOORE (front row, right) and the summer music colony at Hurricane Lodge in the Adirondacks. Mr. Moore appeared in several recitals there, and each Sunday evening one of his students was heard, including Elizabeth De Merritt, Jane Pratt and Mrs. Steven Hopkins. Talks on Music were given by Mr. Moore and Geoffrey O'Hara, and other members of the colony appeared in programs. Mr. Moore returned to New York to re-open the Francis Moore Music Center the middle of September. He will give a New York recital in Town Hall on November 7.

ALICE TULLY (right), ORA HYDE and GRISCHA GOLUBOFF have Frühstück in Vienna.

DUSOLINA GIANNINI, at Salzburg. The American soprano was heard at the Salzburg Festival this summer in performances of Falstaff and Don Giovanni.

MISCHA LEVITZKI, pianist, tries his luck with the rod at his summer home at Avon-by-the-Sea, N. J.

WINIFRED BYRD, pianist of Hollywood, at her home in San Fernando valley, with Carl D. Kinsey, Pacific Coast representative of the Musical Courier. Miss Byrd is being booked for concerts and recitals in California, Oregon and Washington by Ruth Creed Young, manager, for this coming season.

A SUMMER GATHERING AT MIDDLESBURY, VT. Yves Chardon, cellist of the Boston Symphony Orchestra; Olga Averino, soprano; Paul Tedorovsky, violinist of the Boston Symphony Orchestra; Ruth Conniston Morse, organist; and Aurelio Giorni, pianist.

Chicago Foresees Musical Season of Major Scope

Extensive Schedule of Concerts and Opera Announced by Leading Organizations of Middle Western Metropolis

CHICAGO.—As a grand finale to the exceptionally fine series of free concerts given through the summer months in Grant Park, the Chicago Park Board District and the Federation of Musicians presented in a gala concert the combined forces of the Chicago Symphony, the Philharmonic, the Civic Opera and the Woman's Symphony Orchestras under the direction of Frederick Stock on September 20. A huge gathering, officially estimated at over 100,000 devotees of music, buoyantly feted Conductor Stock and the 300 musicians who played under his baton with a homogeneity that was really extraordinary. To dwell on this last concert seems unnecessary. It will suffice to state that the closing program was a rare event in the annals of music in Chicago. Though Stock was the hero of the night, credit must again be given to James C. Petrillo, president of the Chicago Federation and park commissioner; Robert Dunham, president of the Chicago Park Board, and Mayor Edward A. Kelly, whose motto, "Keep Chicago Ahead," has been best illustrated in this series of unforgettable concerts.

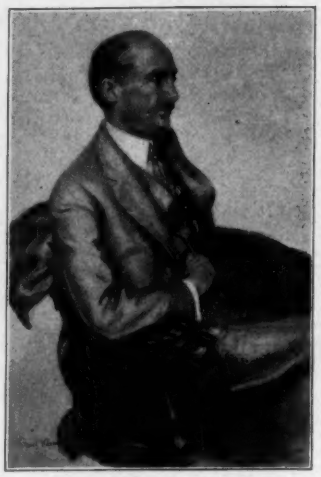
AN ACTIVE SEASON AHEAD

If the month of September was practically void of music in this community, the ensuing month will be replete with so many musical happenings as to prophesy the most active season Chicago has had since 1929.

The Chicago Symphony Orchestra's season will consist of twenty-eight Thursday evening and Friday afternoon programs, twelve Tuesday afternoon concerts and a series of six young people's programs, plus fourteen popular concerts given on alternate Saturday nights throughout the season. The forty-sixth season opens October 15, Frederick Stock conducting. Twenty-two soloists, four of whom are Chicagoans, will be heard with the orchestra. The Chicago musicians are Tomford Harris and Rosalyn Tureck, pianists; Joseph Vito, harpist, and John Weicher, violinist. The first soloist of the season is Fritz Kreisler, scheduled for the concerts of October 29 and 30.

The University College of Northwestern University will give concerts in the Auditorium Theatre and six special programs of a more intensive and technical nature dealing with psychological and personal aspects of understanding and enjoying music, in Thorne Hall on McKinlock campus. The Thorne Hall series was opened by Felix Borowski on September 28, when he gave an Introduction to the History of Music. The second feature, October 5, is a lecture and piano demonstration by Dr. Sigmund Spaeth on The Art of Enjoying Music. Choral music will be treated in a lecture by Max T. Krone, director of the Northwestern University Chorus, on October 12. Instrumental music composed by forerunners of Bach will be played and discussed in a lecture recital by the members of the Manuel and Williamson Ensemble on October 20. A new organization, the Saidenberg Symphonietta of twelve pieces, under Daniel Saidenberg, cellist, is to be introduced on November 2. The final Thorne Hall program is given by Robert Wallenborn, pianist.

The ten events in this series scheduled for the Auditorium Theatre begins on October 26, when Olin Downes will lecture on Opera—Past and Present and the San Carlo Opera Company presents Puccini's La Boheme. Pierre Key speaks from the stage of the Auditorium November 9 preceding the program of the Moscow Cathedral Choir. The commentary for the third Auditorium concert, featuring the Chicago Symphony Orchestra on November 17, will be given by Dr. Frederick Stock. The Voice and Vocal Music is the subject of our own editor-in-chief, Leonard Liebling, who gives the lecture preceding the recital of Nino Martini on November 23. Mischa Levitzki is scheduled for a piano recital November 30, with commentary by Dr. Daniel Gregory Mason. The role of the violin and its literature is to be discussed by Felix Borowski when Jascha Heifetz plays on December 7. The Ballet Russe opens its engagement on December 18 at the Auditorium, when John Martin is to speak on The Modern Ballet. Marian Anderson's recital will have the commentary of Feliz Borowski, speaking on Romanticism in Music—the Art Song, when the contralto sings on January 13. The St. Louis Symphony Orchestra has been engaged to give the ninth program on January 18 with Vladimir Golschmann as conductor of a program of modern symphonic compositions. The lecture will be given by Dr. Nikolai Sokoloff, whose topic is Modern Music. Gladys Swarthout concludes the series with Borowski presenting his final lecture before the recital on January 26.



WALTER KNUPFER

has returned to Chicago from California where he held piano classes in Sacramento and Los Angeles during the summer and has resumed his teaching at De Paul University school of music. During the season Mr. Knupfer will present his students in a series of young artists recitals at the Little Theatre, under the auspices of DePaul. These recitals have been regular features of Mr. Knupfer's classes for years and through them many of his former students who are now actively engaged as concert pianists, accompanists, conductors and teachers have gained their first experience as public performers. The first concert of the series, on November 29, is to be given by Raymond Hanson, who made an appearance with the Chicago Symphony Orchestra under the direction of Frederick Stock last year.

BERTHA OTT'S LIST

In her announcement of attractions for the coming season, Bertha Ott lists concerts by seven new artists and organizations and return engagements of twelve others. Among the latter are Mischa Elman, John McCormack, Fritz Kreisler and Serge Rachmaninoff, each of whom is scheduled for one recital in Orchestra Hall. Ted Shawn and His Male Dancers appear at the Blackstone Theatre; Trudi Schoop and her comic ballet, Miriam Winslow and her dancers, and Myra Hess come to the Studebaker Theatre. Other attractions under the Ott banner are recitals by Eusebio Concialdi, baritone; Jeannette Albert, Anita Dorfman and Mildred Waldman, pianists; Sidor Belarsky, Russian baritone; the Dana Ensemble, Polish Singing Quintet; Harriet Eells, mezzo-soprano; Mercado's Tipica Orchestra with singers and dancers; and Harry Hamilton, a young dancer, who with his partner, Wana Williams, opened Miss Ott's season October 4 at the Goodman Theatre. Father Lachs' Boys' Symphonic Band will be heard in concert at Orchestra Hall after the first of the year.

STAGE ARTS ASSOCIATION

Nine events are announced by the Stage Arts Association with Lawrence Tibbett opening the series on October 16. He will be followed on October 30 by Rosa Ponselle, who has not been heard here in several seasons. On November 6 Chicago has its first opportunity of making the acquaintance of Dr. Artur Rodzinski and the Cleveland Orchestra. José Iturbi, who emphasizes the music of Spain, comes on November 20. The English Singers will furnish the December 1 program. Enid Szantho, Viennese contralto, new to Chicago, is to be heard on December 11. Georges Barrère and the Barrère Little Symphony have their first introduction on February 22 and the series is concluded by Uday Shan-Kar, dancer, returning after a two years' absence.

A prominent feature of the Stage Arts series is the concert of modern Russian composers, including the first performance here of Stravinsky's Persephone and Les Noces, and excerpts from Shostakovitch's Lady Macbeth of Mzensk. Eva Gauthier appears in the role of the narrator in Persephone.

SAN CARLO OPERA HERE

The San Carlo Opera Company (Fortune Gallo, impresario) will be with us for three weeks beginning October 5 at the Auditorium Theatre, when La Traviata is to be given with a cast headed by Lucille Meusel as Violetta and Dimitri Onofrei as the younger Germont. Standard operas with favorite singers are listed besides several novelties and half a dozen newcomers among the principals.

CHICAGO CITY OPERA

The Chicago City Opera (Paul Longone, general manager) will hold forth at the Civic Opera House from the end of October until the middle of December. Eminent singers have been engaged and to the list already published in these columns must be added the names of Louis Hasselmans, engaged to direct the French operas; Stephano Ballarin, Hungarian baritone, who has had leading roles at La Scala, the Budapest Opera house and other principal centers of the continent, and Maria Claessens, who has been especially engaged for the role of the mother in Louise, in which Helen Jepson assumes the title part and Joseph Bentonelli that of Julien.

APOLLO MUSICAL CLUB

The Apollo Musical Club, as heretofore, presents the Messiah at Yuletide. Later on the chorus will be heard in Pierné's Children's Crusade and revives Georg Schumann's Ruth for its annual spring concert.

HARRY ZELZER CONCERT MANAGEMENT

Harry Zelzer, astute and sagacious Chicago impresario, will bring here as heretofore many internationally known organizations besides an array of musical talent of the first magnitude to the Civic Opera House. His first presentation is the Jooss European Ballet for three performances on November 3 and 8.

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Hanna Butler Musicale

It was our privilege to be invited to Hanna Butler's studio previous to her departure with Mrs. Justin Dart and Marjorie Livingston for New York City, and to hear four of her advanced students—Adelaide Mayer, Alice Bovee, Beverly Kirk and Thelma Jensen. Miss Mayer sang the Ah, fors' è lui from Traviata with beauty of tone and feeling. Miss Bovee delivered Charmant Oiseau from David's La Perle de Brazil with birdlike fluency. Miss Kirk, another coloratura, was also exceptionally fine. And Miss Jensen, judging from her account of Leise, leise from Freischütz, is no longer to be considered a mere student but a coming artist.

Federal Music Project Plans

An outstanding feature of the extensive fall and winter program planned by the Federal Music Project will be a series of symphony concerts in the loop featuring prominent guest conductors and soloists. The music project's Illinois Symphony Orchestra and the American Concert Orchestra will be heard alternately in this series of programs, which will emphasize native American music. The series is to be opened on October 11 with a program at the Blackstone Theatre by the Illinois Symphony Orchestra under the leadership of Dr. Nikolai Sokoloff. At the second concert, October 18, Rudolph Ganz will be the guest conductor.

Chicago Artists Association

For its twenty-second season the Chicago Artists Association has scheduled eight formal programs to be given on the third Tuesday evening of each month. Miscellaneous programs with solo and ensemble features are supplemented by evenings of opera and the addied arts, and appearances of guest speakers of note. The first program is to be given on October 20 in Curtiss Hall, Fine Arts Building. Harriet Case, Chicago voice teacher, enters her second term as president of the association.

Statement of the Ownership, Management, Circulation, etc., Required by the Acts of Congress of August 24, 1912, and March 3, 1933, of Musical Courier, published every Saturday at New York, N. Y., for October 1, 1936.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the Manager of the Musical Courier and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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Geo. H. Hilbert,
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Sworn to and subscribed before me this 22nd day of September, 1936.

[seal] Alfred Hilbert,
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Commission expires March 30, 1937.

LORENZA COLE, pianist and teacher of Los Angeles, is teaching at Tuskegee Institute, Tuskegee, her activities beginning in September. Her training has been with Marie Gasheweiler of San Francisco, Ann Eackus of Los Angeles, the late Mme. Liszniewska of Cincinnati, Tobias Matthay of London and at the Juilliard School of Music. In addition to teaching, Miss Cole fulfills recital engagements this winter. (Photo by Keystone, Los Angeles.)

Reuter Soloist with Illinois Symphony Orchestra

Rudolph Reuter is the first guest soloist of the season with the Illinois Symphony Orchestra when it opens its new loop concert series at the Blackstone Theatre on October 18. The pianist will play the Beethoven Emperor Concerto and Rudolph Ganz will conduct.

Mr. Reuter has returned from his vacation in California and will give many concerts this season. His student, Eulalia Hauser, makes her Chicago recital debut on October 22.

Evanston Festival to Be Resumed

The Evanston North Shore Festival, which was discontinued in 1932 after twenty-four years of existence, is to be resumed next May under the sponsorship of the Northwestern University Festival Association. Dr. Frederick Stock will be the musical director. He will have as assistant conductors Acting Dean John W. Beatty of the Northwestern University music school, and Glenn Cliff Bainum, for many years connected with choral activities in the university. In addition to the Chicago Symphony Orchestra there will be a festival chorus of 1500 composed of North Shore singers and students in the music school and the Northwestern University A Capella Choir.

Mrs. Herman Devries Student for Chicago Opera

Betty Jane Schultz, who is only fifteen years old, has been signed by Paul Longone, general manager of the City Opera Company, to sing here this season. This makes Betty the youngest person, as far as the records show, to have the honor of winning an operatic contract anywhere. The talented girl is a sophomore in the Sterrett School for girls and has been studying voice for the past two years under Mrs. Herman Devries. She was heard this past summer as soloist with the Thaviu Band at Grant Park.

Hans Hess Resumes Teaching

At the close of his summer classes, Hans Hess enjoyed a brief vacation and is again working with his cello and ensemble classes. Many of Mr. Hess's former students have returned for further instruction with this artist, who will again fill many recital engagements throughout the season. Some of the young cellists in the concert field have benefited from Mr. Hess's instruction and many in the teaching field are his products.

American Conservatory Notes

The American Conservatory began its fiftieth season on September 14. All the leading members of the faculty have returned. Iva Louise Trewitt, former student of Heniot Levy, has been engaged to teach piano in the public schools of Daisette, Texas. Heniot Levy was heard in a piano recital recently at the Nazareth Academy, Nazareth, Mich.

Sample Studios Reopened

After a vacation in the North Woods, John Dwight Sample reopened his studios in the Fine Arts Building on September 14. During the week of September 7, Mr. Sample

(*Continued on page 29*)

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Foreign News in Brief

Mannheimer in London Broadcast

LONDON.—Frank Mannheimer, pianist, has returned to London from a short holiday in Somerset. On September 3 Mr. Mannheimer broadcast a recital of music of Fauré and Ravel from the BBC's London studio.

Marchesi Making Record Series

LONDON.—Blanche Marchesi is making a series of recordings of her voice. Mme. Marchesi believes that the phonograph is an excellent supplement to the teacher, and that style and tradition may be preserved through this medium. R. J.

Scottish Musicians in the Limelight

EDINBURGH.—W. Greenhouse Allt, our Master of the Music at St. Giles Cathedral, has returned from a successful professional tour through Canada and the United States. Robert McLeod, musical director of the Edinburgh Provincial Committee for the Training of Teachers, received the honorary degree of Mus. Doc., from the University of Edinburgh for eminence in composition at the July graduation. David McCallum, leader of the Scottish Orchestra has been appointed to the leadership of the London Philharmonic Orchestra. W. S.

Vancouver Choir in Edinburgh

EDINBURGH.—In the course of a tour through Scotland, England, Wales and Norway, twenty-six girls and two boys, members of the Edgar Junior Choir of Vancouver, B. C., paid us a visit and were hospitably received and entertained. While in Scotland, they also appeared at St. Andrews, Glasgow and the Trossachs. W. S.

Mme. Piatigorsky Weds

PARIS.—Announcement has been received of the marriage here, in July, of Pierre Fournier, cellist, and Ludia Piatigorsky, divorced wife of the Russian cellist.

Ady Jaspard in Paris

PARIS.—Ady Jaspard, young Monte Carlo pianist, won signal success in a concert with the Paris Symphony Orchestra conducted by Gustave Cloez. The program was broadcast. Miss Jaspard, appreciated for her brilliant technic and stylistic finish, interpreted works of Bach-Busoni, Chopin, Tcherepnine, Debussy, Liszt, and Beethoven (concerto in C). I. S.

Huberman Leaves Vienna Academy

SALZBURG.—Bronislaw Huberman, violinist, resigned in August from the teaching staff of the Vienna State Academy so that he might devote a greater part of his time to the new symphony orchestra which he is founding in Palestine.

Max Rostal Heard in B.B.C. Programs

LONDON.—Max Rostal, Austrian violinist, had an active season of teaching and playing. He recently was engaged by the British Broadcasting Corporation to play for their Empire broadcast to Canada on August 27 and for the London program on August 28, as well as on August 30, when he was heard in the Beethoven violin concerto with orchestra. This last was broadcast to India. D. H.

Rosenstock in Tokyo

TOKYO.—Joseph Rosenstock, conductor at the Mannheim Opera in Germany, has arrived in Tokyo under a two-year contract with the New Symphony Orchestra. Mr. Rosenstock was formerly with the Metropolitan Opera. I. J. F.

Thomas-Salignac Decorated

PARIS.—E. Thomas-Salignac, formerly of the Metropolitan Opera, was made a Chevalier of the Legion of Honor this spring. He was honored by the Society of French Teachers of Singing and the Academy of Singing and by old friends and associates of M. Salignac, among them Emma Calve (who appeared at the Metropolitan with Salignac), and Lhérie, who created the role of Don Jose in Carmen.

Koechlin Wins Cressent Prize

PARIS.—Charles Koechlin, who this winter won the Lassere Prize, has been awarded the Cressent Prize for a new composition: Symphonie d'Hymnes. The jury which made the award was composed of Gustave Charpentier, Maurice Emmanuel, Albert Roussel, Jacques Ibert, and Georges Migot.

M. Koechlin's prize-winning opus is in five parts: (1) Hymne au Soleil, fugue chorus, (2) Hymne à la Nuit, (3) Hymne au Jour for Martenot Waves and orchestra, (4) Hymne à la Jeunesse based on Le Voyage d'Urrien by André Gide, (5) Hymne á la Vie for two choruses, orchestra and organ, text by Charles Koechlin. The Cressent Prize consists of 20,000 francs to the composer, also 5,000 francs to have the music copied and 15,000 francs for the orchestra which will give the first performance.

Manuscripts Exhibited

EDINBURGH.—Through the courtesy of Messrs. Chappell & Co., Ltd, (music publishers of London) an interesting collection of original music manuscripts ranging from a small composition by Balfe, composer of The Bohemian Girl, to Sir Edward Elgar, is on view in the salon of Messrs. Methuen Simpson, Ltd., music sellers, Edinburgh. Among the manuscripts shown are those of the war-time favorites, A Little Gray Home in the West, Roses of Picardy, Because, and songs by W. H. Squire, Teresa del Riego, Amy Woodforde Finden and Wilfred Sanderson. W. S.

Dolmetsch Consort Players

EDINBURGH.—In connection with the recent local premiere of a new play about Mary, Queen of Scots, the Dolmetsch Consort Players were engaged to perform the incidental music, which they play upon instruments contemporary with the period in which the action of the play is set. This event created great interest in Scotland. W. S.

Brownlow at Tunbridge Wells

TUNBRIDGE WELLS, ENGLAND.—William Brownlow, accompanied by Ivor Newton, sang at the Tunbridge Wells Symphony Orchestra concert at the pump room. His program included songs by Granville Bartock. Delibes, Roger Quilter.

Greek Restorations

PAESTUM (ITALY).—In the ruins of the Greek temples, magnificent spectacles inspired by ancient Greece have recently been given here, notably a reconstitution of the Pan-Athenean Fêtes, after the Parthenon frieze, in a choreographic scenario by Prof. Canestrella and Dr. Bonaiuto, musical commentaries by Pizzetti. Idylles by Theocritus, Greek pastoral poet of the third century, accompanied by music by Debussy and Giuseppe Mulé, were also performed.

Blumenthal Prize Awarded

PARIS.—The jury of the music department of the Blumenthal Foundation for French Thought and Art, under the presidency of George Blumenthal, assisted by M. Huisman, general director of Fine Arts, and Georges Huë, of the Institute, awarded the Blumenthal Prize for Music (20,000 francs) to Maurice Duruflé, professor of harmony at the Schola Cantorum and organist at the Eglise Saint-Etienne du Mont, Paris. Duruflé, who was born in 1902 at Corviers (Eure), is a Paris Conservatoire pupil. A number of his compositions have been given successful first performances by the Colonne Orchestra.

Weber Has New Birthday

EUTIN.—As a result of recent researches made here (this being Carl-Maria von Weber's native town) it is reported that the composer's birthday was not December 18, 1786, but November 18 of the same year.

New Beethoven Manuscripts Discovered

BUDAPEST.—A Hungarian collector recently discovered in a local book-shop, seventeen first editions of works by Beethoven with the composer's corrections and annotations in the margins. The purchaser, M. Patai, who acquired the rare treasures at two to three *pengo* the copy, fortunately prevented the bookseller from effacing the marginal notes, and Austrian and German experts to whom photographic copies of the writing were sent, agreed that it is Beethoven's and that these editions are extremely valuable.

Among the works which M. Patai bought is the first edition of the Mass in C with an illegible inscription which, thanks to the art of a chemist, can now be read: "To M. le conseiller Aulique, S. de Breuning." He was, as is well known, one of Beethoven's best friends. M. Patai also discovered old editions of Mozart and Haydn with Beethoven's annotations, and which the composer of the immortal Nine Symphonies intended for his adopted son.

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Operas Performed In Boston

Ernst Hoffmann Conducts Hänsel und Gretel and Madam Butterfly Productions Under Federal Project Auspices

BOSTON.—Ernst Hoffmann conducted performances of Hänsel and Gretel and Madam Butterfly in this city last month at the Boston Opera House under the auspices of the Federal Music Project. Hänsel and Gretel, which was given three times, enlisted as principals Marguerite Porter (Hänsel), Joan Ruth (Gretel), James H. Kelly (Peter), Eva Brahms (Mother) and Mimi Kardoff, Howard Stevens and Norman Arnold as the Dew Fairy, Witch and Sandman. Mr. Hoffmann, who was the moving spirit in these operatic offerings, directed in brilliant and masterful style. His orchestra was of good size, but its volume was tempered skillfully so that it dominated only when judicious reading of the score demanded. The singers maintained a vocal standard of excellence, and the resultant sprightly mounting of the tuneful fairy tale score pleased a good-sized audience.

The three performances of Madam Butterfly gave Mr. Hoffmann opportunity to display his gifts of conducting and direction in the field of tragic music drama. He proved himself a discerning leader, stressing with the requisite finesse the emotional poignancy of the music. The protagonists were Norma Jean Erdmann in the title role; Midhat Serbagi, Pinkerton; Eva Brahams, Suzuki; James H. Kelly, Sharpless; and in lesser roles, Frances Perry, Norman Arnold, Howard Stevens, Donald Taylor and Norman Geoffrion. The large attendance attested to the keen public interest felt in these productions. D. B.

Boston Symphony Orchestra and Choruses Mark Harvard Tercentenary

Three concerts were given by the Boston Symphony Orchestra (Dr. Serge Koussevitzky, conductor) as a part of the Harvard University Tercentenary celebration. An orchestra program was presented in Symphony Hall on September 16; a program of eighteenth century orchestral music in Sanders Theatre, Cambridge, September 17; and the final concert in Symphony Hall on September 18, in which the orchestra appeared with the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor). A string group from the Boston Symphony Orchestra played at the memorial chapel service on September 17.

Two Concert Series for San Antonio

SAN ANTONIO, TEX.—Artists to be presented by the Friends of Music (Elizabeth A. Devoe, sponsor) will be: Serge Rachmaninoff, pianist; the Monte Carlo Ballet Russe; Richard Crooks, tenor; and Nelson Eddy, baritone.

Artists for the season of musicales of the Tuesday Musical Club (Mrs. Eli Hertzberg, president) of which Mrs. Malcolm Gordon is chairman and Mrs. Ed Steves, vice-chairman, will include: Natalie Bodanskaya, soprano; Benjamin de Loache, baritone and Marian Packard, pianist, in joint recital; the Marianne Kneisel String Quartet; Lucie Stern, pianist; and the Ionian Male Quartet. S. W.

Federation of Music Clubs' Musicale

Etta Hamilton Morris, chairman, announces the observation of Federation Day in New York, Hotel Astor, on October 30. President Kate F. Chase will preside, introducing Dr. John Warren Erb, who presents Dr. Edgar Stillman Kelley, Olga Samaroff Stokowski, Henry Drinker and Ernest G. Hesser, Mrs. Edgar Stillman Kelley at a musicale at which Felix Robert Mendelssohn, cellist, will be heard.

Rebner Leads Tokyo Orchestra with Feuermann as Soloist

Wolfgang Rebner conducted the New Symphony Orchestra of Tokyo in one of its summer concerts. Mr. Rebner is Emanuel Feuermann's accompanist, and the event took place during the latter's recent Oriental tour. Under Mr. Rebner's baton, Mr. Feuermann was heard in the Dvorak concerto for cello in B minor. A part of this concert (consisting of one of the Mozart symphonies) was broadcast. Mr. Feuermann and Mr. Rebner sailed for South American engagements at the conclusion of their schedule in the Far East. They return to New York early in October.

Brown Resigns Ithaca College Post

Dr. Albert Edmund Brown has resigned as director of the department of music education at Ithaca College, Ithaca, N. Y. Dr. Brown was the organizer of this department, which is designed to train young men and women for the teaching of music in the public schools. His new affiliation is with the Investors' Syndicate as a district supervisor with headquarters in Albany, N. Y. Dr. Brown has been a resident of Ithaca since 1925, coming there from Lowell, Mass., to join the faculty of the old Ithaca Conservatory of Music, which has since grown into Ithaca College. He was formerly director of the department of music at the State Normal School in Lowell and on the faculty of Boston University. Dr. Brown was born in England. He achieved prominence as a baritone, and has given recitals in America and Great Britain.

Joplin, Mo., Announces Artists' Series

JOPLIN, MO.—Announcement has been made of the artists who will appear here for the 1936-37 season of the All-Star Concert Series sponsored by Mrs. Jay L. Wilder. Ruth Slenczynski appears in November; Nathan Milstein in February; the Kansas City Philharmonic Orchestra in March; and Nelson Eddy in April.

A resolution commending Mrs. Wilder for her sponsorship of the series was recently passed by the local Chamber of Commerce and an advisory committee was appointed to aid her in continued promotion and management of the series. H. D. R.

Mildred Dilling Returns from Europe

Mildred Dilling, harpist, arrived from Europe on September 17. She has been spending the summer in Etretat on the Normandy coast of France, where she coached and prepared new programs with Henriette Renié. In July Miss Dilling went to England for radio performances with the British Broadcasting Corporation. She is to confine her concert activities to the eastern part of the United States until January, when she begins an extensive tour taking her from the southwest to the Canadian Maritime Provinces. The tour ends in April.

Elsa Hilger Soloist in Philadelphia Orchestra Broadcast

Elsa Hilger, cellist, was soloist with the Philadelphia Orchestra on the Magic Key Hour over WJZ on September 6. Miss Higer also was heard at an Ocean Grove (N. J.) Auditorium concert this summer, playing two groups of cello solos. She has been appointed head of the cello department of the Philadelphia Conservatory of Music in Philadelphia. Elsa Hilger is a member of the Hilger Trio, her sisters Maria and Greta completing the ensemble of violin, cello and piano.

LJUBA SENDEROWNA,

dramatic contralto, formerly of the Berlin State Opera, toured the United States with the San Carlo Opera Company last season. Mme. Senderowna will remain in this country during the coming year.

Edwin Grasse Plans New York Recitals

Edwin Grasse, violinist, will give two recitals in Steinway Hall, New York, this season, on October 19 and November 16. Ada Zeller is to accompany Mr. Grasse at the piano. The first program consists of Beethoven sonatas for piano and violin; the second includes Respighi's B minor sonata (in memory of the composer), pieces by Kreisler and Brahms, Miss Zeller's Melody and Dance, Mr. Grasse's own Two Promenades on Horseback, and Paganini's Caprice No. 4 arranged by Wilhelmj-Thomson.

Music in Chicago

(*Continued from page 27*)

held his annual master class in Kansas City, Mo. Among the teachers who availed themselves of work with Mr. Sample were: Ruth Rowland, of the State Teachers College, Chico, Calif.; Linna T. Hunt, Graceland College, Lamoni, Ia.; Mrs. Hunter Gary, Kansas City, Mo.; Opal McKray, Chillicothe, Ill.; Dorcas Pike, St. Charles, Ill.; Mabel Markle, Lindsborg, Kans.; Virginia Richards, Louisville, Ky.; Nell Stuart, Champaign, Ill.; Paul Riley, T.C.A.I., Kingsville, Tex., Norman O'Hara, Pittsburgh, Pa., and Laurena Spring Kittle, Wheeling, W. Va.

Following are the activities of some of Mr. Sample's pupils: Edward Stack is a member of the quartet on the Wheaties program over NBC; Dorothy Enslen, soprano, has finished a six weeks' engagement at the Cafe Madrid in Milwaukee, Wis.; Harold Townsend is singing with the Alka Seltzer Octet on the WLS Barn Dance hour; Bob McCoy is one of the featured soloists with Horace Heidt; Max Wilson is a member of the staff of WLS, and Hugo Carver begins his fourth year as a member of the Old Heidelberg Octet.

FRANK LAIRD WALLER STUDIO ACTIVITIES

Margot Rebeil was the featured soloist with the Chicago Civic Opera Orchestra on July 24 at Grant Park. Lolita Bertling, soprano, formerly with the Chicago Civic Opera, has been singing with various light opera organizations for the past six months. She was soloist with the Women's Symphony Orchestra at a summer concert at Grant Park. Agnes Saari has been singing on station WCFL for the past three months. Hortense Love has been a featured soloist with the ABC Symphony Orchestra since the new network has been on the air. She also was one of the winners of the Chicago Tribune festival. Miss Love is announced for a vocal recital in Kimball Hall during the season, as are Mrs. Phillip Maxwell and Eunice Trott. Roger Hille, young dramatic tenor, appeared as soloist with the Chicago Civic Opera Orchestra and with the Women's Symphony Orchestra at Grant Park. Opal Adams, mezzo-soprano, who made her debut with the San Carlo Opera Company last season, is soloist at the First Christian Science Church, Milwaukee. Margot Brander, lyric coloratura soprano, is going East early in October for an extended tour with Frank Libuse.

All these have been under the vocal guidance of Frank Laird Waller, who will have as assistant teachers this season, Gracia Hantelle and Leo Heim. RENÉ DEVRIES.

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Sina Adlersberg's Career

Sina Adlersberg, contralto of the Vienna Volksoper, is coming to New York in September. She was born in South Russia and began the study of the piano when she was four, appearing in concerts when only eight years old.

SINA ADLERSBERG

In her early youth occurred the troublesome years of revolutionary Russia. The family was well to do, but after they were driven from their home, they suffered privation and struggle for several years.

In 1922 she left Russia and went to Vienna where she gave concerts, as a pianist. But a turn in her career came soon. Like all Russian children, she had often sung folksongs and had even participated in operas given by juveniles. One day a Viennese musician heard her sing and urged her to study voice. Before long she was singing in public.

Her opera debut took place under extraordinary circumstances. A Volksoper contralto was scheduled to sing Amneris in Aida but refused to appear at the last moment. The management approached Mme. Adlersberg to sing the role. Though she was without rehearsals and singing an opera role for the first time, her success was such that she was engaged by the opera for Carmen, Trovatore, Magic Flute, Evangelimann, Die Toten Augen and other roles.

A recent engagement was in Caponsacchi by Richard Hageman, in which she sang Margueritta in the world premiere in Europe under the composer's direction. Mme. Adlersberg is known also as a concert and oratorio artist.

Allentown, Pa., Public Schools in Music Festival

The music department of the public schools of Allentown, Pa. (Mildred Kemmerer, director) presented a music festival recently in the Coffield Stadium, Allentown. The program featured performances by the orchestras, bands, a cappella choirs, choruses and combined chorus of the schools, 1500 girls and boys participating. M. Claude Rosenberry, state director of music, was in attendance, and conducted the combined chorus and orchestra in the closing numbers. Miss Kemmerer was on the podium for the opening of the program, which also enlisted the full forces of the festival. Conductors of smaller ensembles were Ruth Boyer, Mabel Schuler, Harvey Prescott, C. Century Ritter, Henry Soltys, John Weinsheimer, Clarence Ziegler, Mae Ruhe, Mary Ward. Among the composers featured were Bach, Tchaikowsky, Sibelius, Goldman, DeKoven and Chopin.

Artists Announced for Peabody Recital Series

BALTIMORE.—Some of the artists have been announced for the coming season of Friday Afternoon Artists Recitals at the Peabody Conservatory of Music. These include Emanuel Feuermann, cellist; Joseph Szigeti, Nathan Milstein, violinists; Florence Easton, soprano; Charles Kullmann, tenor; the Pro Arte Quartet and the Kolisch Quartet. Plans are now being made to have the Pro Arte Quartet do some special arrangements for string quartet and voice, when it is likely that Olga Averino, soprano, will be heard as soloist, and also some members of the Peabody faculty. Negotiations are pending for appearances of the vocalists Lotte Lehmann, Elisabeth Rethberg and John Charles Thomas.

Meisle to Sing in San Francisco Opera

Kathryn Meisle, American contralto, opens her season with a recital at the Principia School in St. Louis on October 16. On her way to the Pacific Coast for her ninth season with the San Francisco Opera, Miss Meisle is to sing in Shreveport, La., in a joint recital with Charles Kullmann in Denver, in San Diego and in Palo Alto. Her roles this fall in San Francisco include Brangäne in Tristan and Isolde on November 2, Waltraute in Götterdämmerung on November 7, and Fricka in Die Walküre, 13 and 27. On her way East to rejoin the Metropolitan Opera, the contralto sings in Bartlesville, O., Evansville, Ind., and in Marietta, O.

Frances Blaisdell Continues Broadcast Series

Frances Blaisdell, flutist, continues her series of chamber music appearances over NBC facilities. The program of September 10, for the unusual combination of harp, viola, cello and flute, included music by Couperin, Roussel, Bax and Gretchaninoff; and the following members of the New York Philharmonic Orchestra appeared with Miss Blaisdell: Messrs. Cella, harp, Vieland, viola, and Dinger, cello. On September 23 Miss Blaisdell played two of the Mozart flute quartets for violin, viola, cello and flute, and the Beethoven serenade for flute, violin and viola.

Hart House String Quartet to Visit New York

The Hart House String Quartet, will play at the opening concert of the New York Bohemians on October 12 at the Harvard Club, New York. They have recently concluded their summer season, which included appearances in important resorts in the United States and Canada, and sessions preparing their programs for the coming season. Their first engagements this year will be in Norfolk, Va., and Bridgeport, Conn., followed by a tour of the Northwest in January and February.

Miriam Winslow Dancers to Tour

Miriam Winslow and her dancers in October will start their 1936-37 season, covering New England, the South West, Middle West and Canada. Among her engagements are appearances in Cleveland, Syracuse, Buffalo, Chicago, St. Louis, Bridgeport and Quebec.

Reiner Conducts Opening Ford Symphony Concerts

Fritz Reiner, returning from Europe last month, opened the current season of the Ford Motor Company broadcasts over the Columbia Broadcasting System on September 20. This was the first of five Sunday night concerts in which Mr. Reiner is leading the Detroit Symphony Orchestra for this series. Later the conductor goes to San Francisco, where he is in charge of the Wagnerian productions of the San Francisco Opera.

Arthur Fear Fulfills British Engagements

Recent engagements of Arthur Fear, British baritone, have included a guest appearance with orchestra under Sir Henry Wood at Queen's Hall, London, and recitals in Newcastle, Ilfracombe, Porthcawl, Yarmouth, Glasgow, York, Bradford, Neath, Preston, Maesteg, Buxton, and Torquay. He sang also at the opening concert of the Welsh National Eisteddfod in Fishguard and made four radio appearances with the BBC. Mr. Fear appeared in the new opera The Lily Maid by Rutland Boughton, which was produced in London late in September.

Claire Alcee in Operatic Recital

Claire Alcee, soprano, assisted by Gladys Eldrett Bush at the piano, was heard in recital at Fairfield, Fayetteville, N. Y., on September 22. This was the fifth annual operatic recital in memory of Dr. Irene Sargent. The program presented scenes from Madam Butterfly (excerpts from the first, second and third acts) and the ballatella from Pagliacci. Miss Alcee also sang the first scene of Act III of Debussy's Pelléas and Mélisande, an aria from Mozart's Don Giovanni, and song items by Haydn, Schubert and Brahms.

Laberge Artists in Town Hall

The list of New York recitals already booked for Town Hall under the management of Bernard Laberge include: Eddy Brown and E. Robert Schmitz, violinist and pianist, October 25, November 1 and 8; Viola Mitchell, violinist, November 2; Povla Frijsh, soprano, November 21, February 5 and March 17; Selma Kramer, pianist, January 20; Clara Lang, soprano, February 6; Pasquier Trio, February 8; Loewenguth Quartet, February 21 and March 2; Susi Hock (Lady Jane Jeans), organist, March 31. Recitals also will be given in Town Hall by Line Zilgien, organist, and Grace Castagnetta, pianist, dates to be announced.

Anna Kaskas Now Under Judson Management

Concert Management Arthur Judson Inc., division of Columbia Concerts Corporation, announces that Anna Kaskas, young mezzo-contralto of the Metropolitan Opera, is to make a concert tour under its management this season. Miss Kaskas has already been engaged to appear in Montreal on November 5, as soloist with the Buffalo (N. Y.) Symphony Orchestra and in Robert Kellogg's All-Star Course in Hartford, Conn., with Tito Schipa.

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Myra Hess to Open Tour Here in January

Myra Hess is returning for her fourteenth American concert tour early in January and will have another full season, opened by appearances with the National Symphony Orchestra in Baltimore and Washington, D. C. Her tour covers only the East and the Middle West. She will not go west of Chicago, as her bookings are too heavy in the eastern states, and her western tour is postponed until 1938. Besides appearing with the Washington orchestra, Miss Hess is to play with the New York Philharmonic Orchestra and the National Orchestral Association of New York and with the Boston, Cleveland and Chicago orchestras.

Moriz Rosenthal Arriving in November

Moriz Rosenthal will sail for New York on the SS. Normandie, November 18, for his American tour. His initial New York appearance is to be at Carnegie Hall on November 29. Following his recent London historical series of seven concerts, Rosenthal plays in Vienna today (October 3) and will then tour England until the end of October.

Pianists' Series for Newark, N. J.

Joseph A. Fuerstman, concert manager of Newark, N. J., announces a Master Pianists' Series of concerts at the Mosque, presenting Rudolf Serkin, January 9; Ruth Slenczynski, 24; Ignaz Friedman, February 6; Jose Iturbi, February 22; Artur Schnabel, April 17.

Querita Eybel in Spring Lake Benefit

On September 6, a joint recital was given in Spring Lake, N. J., by Querita Eybel, soprano, and Julio Martinez Oyanguren, guitarist, with Mildred Brown at the piano, for the benefit of the Ann May Alliance of Fitkin Memorial Hospital.

Schipa's Villa Damaged by Fire

Tito Schipa's villa at Fregene, near Rome, suffered some damage by fire this summer. The tenor was away from home at the time, but his family and servants finally succeeded in extinguishing the blaze. Mr. Schipa's villa contains a concert hall and a pipe organ.

Fowler and Tamara to Tour

Fowler and Tamara, international dancers, returned to America on the SS. Ile de France on September 11 to start their national tour early in October. This tour is under the management of Columbia Concerts Corporation. In the spring they go direct from California to Mexico City for a series of recitals and appearances with the Orquesta Sinfonica at the Teatro Nacional.

Cecil Leeson to Visit New England

Cecil Leeson, saxophonist, who recently returned from a tour through four states in the Middle West and Southwest which included concerts at eleven State Teachers Colleges, starts a tour of New England on October 10. His itinerary takes in Boston (Massachusetts State Federation of Music Clubs), Worcester, Mass. (Musical Art Course, Clark University), Hartford, Conn. (Hartford Musical Society), and Springfield, Mass. (Y.M.C.A. Course at the Springfield Auditorium). Mr. Leeson gives a New York recital in Town Hall on February 5.

Bachner Returns to New York After Teaching in Europe

Louis Bachner returned to New York on September 14 following four months spent in Europe. While abroad Mr. Bachner taught at Soprabolano, many of his pupils going there to study with him from America, Germany and Switzerland. Mr. Bachner's assistant, Fleeda Alberta Speth, was in charge of the work at his New York studio this summer.

Buldrini to Make New York Concert Debut

Frederick Buldrini, violinist, appears in recital at Town Hall, New York, on November 19. This recital is the New York debut which Mr. Buldrini was awarded in the Naumburg prize contest, in which 142 candidates were entered. Mr. Buldrini's program includes the concerto for violin and piano, op. 27 of Ernst von Dohnanyi.

Callimahos Offers Flute Recitals in Europe

Lambros D. Callimahos, Greek-American flute virtuoso, now teaching in Salzburg at the Mozarteum, gave two recent recitals in Dresden, playing a Bach program at the first and a mixed program at the second, including some of his own arrangements, in particular that of the Paganini Caprice No. 24. His New York recital is set for January 3, 1937. He will also play in Boston, Chicago and other cities. His stay is to be limited to eight weeks as engagements in Europe and South America require his departure after this tour.

George Copeland Flees Majorca

George Copeland, the pianist, whose home is near Palma (Majorca) remained there until the bombardment of the island became unbearably severe, and he was one of the last American residents to leave and escape to France. Copeland now is at Marseilles and intends to return to Palma after the end of the civil war in Spain.

SUGI MACHI,

Japanese soprano, has returned to the United States after fulfilling engagements in Japan. Miss Machi will make a concert tour this fall in Texas, Arizona and Oklahoma under the management of Robert L. Hollinshead. Performances of Madam Butterfly and the new Japanese opera, Sakura, are being arranged for her during the coming winter on the Pacific Coast.

CONSERVATORIES and SCHOOLS

Curtis Institute of Music

PHILADELPHIA.—The Curtis Institute of Music, of which Dr. Josef Hofmann is the director and dean, began its thirteenth season on September 28. Sixty-five new students, who were accepted from the auditions held in Philadelphia last spring, comprise approximately one-third of the total number of students enrolled.

The faculty for the year includes Dr. Josef Hofmann, Isabelle Vengerova, Harriet van Emden, David Saperton, Emilio de Gogorza, Efrem Zimbalist, Lea Luboshutz, Alexander Hilsberg, Dr. Louis Bailly, Felix Salmond, Harry Kaufman, Alexander McCurdy, Fritz Reiner, Carlos Salzedo, Rosario Scalero and Marcel Tabuteau. Additions to the faculty this year include Dr. Ernst Maria Lert, formerly with the Metropolitan Opera and The Municipal Opera of Frankfort, Germany, who is in charge of the operatic department. Boris Goldovsky has been appointed assistant to Fritz Reiner, conductor of the Curtis Symphony Orchestra. Rubin Heifetz, father of Jascha Heifetz, will teach the class of Efrem Zimbalist when the latter is concertizing. Alberto Bimboni and Elizabeth Westmoreland are assigned to vocal repertoire.

Five Curtis Institute of Music graduates have been appointed to first chair positions in three of the countries' leading symphonic orchestras. Leon Frengut, a former pupil of Dr. Louis Bailly and member of the Philadelphia Orchestra joins the Minneapolis Symphony Orchestra this season as first violist. The St. Louis Symphony Orchestra claims Samuel Krauss, first trumpet, formerly a member of the National Symphony Orchestra and Oscar Zimmerman, first double bass, a former member of the Philadelphia Orchestra. Jules Seder, first bassoon, and Ernani Angelucci, first French horn, open this season with the Kansas City Symphony Orchestra.

Institute of Musical Art

Registration for the thirty-second season of the Institute of Musical Art of the Juilliard School of Music, New York, began on September 25, continuing through September 29. The school opened on October 1.

The advance registration has been heavier this season than it has been in many years, according to an announcement by Oscar Wagner, in charge of the institute. Enrollment at the school has been limited to 950 students. After this number has been enrolled, applicants for admission will be placed on a waiting list.

Cleveland Institute of Music

CLEVELAND, O.—Following its summer session the Cleveland Institute of Music prepared for one of the largest enrollments in its history at the opening of its fall term, September 21.

Return of Beryl Rubinstein to his full time duties as director of the institute and head

(*Continued on page 32*)

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announces that the Singers Club of New York, of which he is the conductor, has started rehearsals for two Town Hall concerts this season. There are a few vacancies in the organization and new members will be considered. The first concert takes place December 11.

CONSERVATORIES and SCHOOLS

(*Continued from Page 31*)

of the piano department after a partial leave of absence during the past year, and the opera course to be inaugurated by Boris Goldovsky, recently appointed head of the institute opera department, feature the opening of the 1936-37 school year. The faculty includes: piano: Estelle Berman, Jean Martin Buck, Ruth M. Edwards, Bertha K. Giles, Theresa Hunter, Denoe Leedy, Arthur Loesser, Jeanne Meagher, Dorothy K. Price, Corinne Rogers, Doris Runge, Lawrence Stevens; violin: Josef Fuchs, head of the department, Marie M. Martin, Margaret Wright Randall, Homer Schmitt, Charlotte Demuth Williams; viola: Carlton Cooley; cello, Victor De Gomez, Edward Buck; voice: Nevada Van de Veer, head of the department, Anne Maul Shamel, Emanuel Rosenberg; theory: Herbert Elwell, head of the department of theory and composition, Ward Lewis, head of the department of ear-training, and Verna Straub; Russel V. Morgan, head of the public school music department; Josephine Novario, Italian; Henry F. Anderson, organ; Alice Chalifoux, harp: Gladys Wells, Dalcroze Eurythmics; Eleanor Frampton, modern dance; William Namen, French horn; Louis Davidson, trumpet; Daniel Bonade, clarinet; Maurice Sharp, flute; Gardell Simons, trombone; Gerald Fiore, double bass and tuba; Constant Omers, tympani.

Academic courses required for the Bachelor of Music degree are taken at Cleveland College of Western Reserve University.

In addition to its three under-graduate divisions, the preparatory, intermediate, and full-course conservatory, the institute offers graduate study and confers the Master of Music degree, with majors in musicology, applied music, composition, voice, and theory.

Westminster Choir School Summer Session

MOUNT HERMON, MASS.—Three of the programs given during the summer session of the Westminster Choir School included one in the Mount Hermon Memorial Chapel, presenting Carl Weinrich, head of the organ department of the Westminster Choir School, and two choral concerts conducted by John Finley Williamson, director of the school. The first of the choral concerts was held in the Auditorium, East Northfield. The other, a festival of sacred music, was sung out of doors, enlisting a chorus of 500, made up of the summer school students and choirs from nearby towns. The fall session of the Westminster Choir School is being held as usual at Princeton, N. J.

David Mannes Music School

The David Mannes Music School, New York (David and Clara Mannes, directors), opens its twenty-first season on October 8, the season of thirty weeks extending to May 29. The school, the purpose of which is to further the intelligent understanding and performance of music whether by professional or amateur, is open to students of all ages, beginning with the child of four. The children's courses include rhythmic training and singing for youngsters from four to six years of age; individual and class lessons in piano, vio'in, cello and wind instruments; ear training and sight reading; primary and junior orchestras; supervised practice may be arranged for at home, and the school presents numerous informal recitals, although participation is not compulsory. The adult amateur is allowed a free choice of subjects and applicants of any age and stage of performance are accepted. The Layman's Music Courses (founded by Olga Samaroff Stokowski) take in initiation course in active listening; exploration of musical literature; a comprehensive study of Wagner; and six special classes for children. There are artists' and teachers' courses. Dr. Hans Weisse gives individual and class lessons in composition. In addition to these, the complete faculty is made up of: piano, Frank Sheridan, Warren Case, Ralph Wolfe, Isabelle Vengerova, Newton Swift, Barbara Derby Albisser, Urana Clarke, Frank Dale, Laura Abbott Dale, Mary Flanner, Julia Fox, Anna Goedhart, Ruth Johnson, Netty Madier Munk, Marie Powers, Janet Ramsay, Virginia Howell Smith, Olga de Stroumillo; violin, Paul Stassévitch, Sera Albisser, Helen Berlin, Suzanne K. Gussow, Edgar Williams; cello, Lieff Rosanoff, Edith Otis; singing, Vincent V. Hubbard, James Sorber; organ, Winslow Cheney; flute, Frances Blaisdell; chorus, Peter J. Wilhousky; theory classes, Newton Swift; solfege classes, Mary Flanner, Olga de Stroumillo; diction, James Sorber; ensemble, Sera Albisser, David Mannes, Paul Stassévitch, Edgar Williams.

David Mannes, director of the Mannes Symphony Orchestra and founder with Mrs. Mannes of the David Mannes Music School, New York, has returned from a summer in Italy. This year marks the twenty-first year of the school, and also is the twentieth season of the free concerts which Mr. Mannes organized and conducts each winter at the Metropolitan Museum of Art. Mr. Mannes founded the first music settlement in New York.

While abroad, Mr. and Mrs. Mannes visited Adolfo Betti at Bagna di Lucca. Mr. Betti for years was first violinist of the Flonzaley String Quartet and is coming to New York this month to conduct a master class in chamber music at the Mannes School.

Another member of the Mannes School faculty recently to arrive from a visit to Europe was Olga Samaroff-Stokowski, who was sent to Prague to attend the International Congress of Musical Education. Mme. Samaroff is the founder of the Layman's Music Courses, which she drew up three years ago after six years of experimentation. The classes have now spread to cities as far distant as Denver and Los Angeles. Recently the Federal Music Project asked the Layman's Music Courses to undertake the training of teachers so that the courses might be given throughout the United States under the WPA.

Philadelphia Conservatory of Music

PHILADELPHIA.—The Philadelphia Conservatory of Music, chartered by the Commonwealth of Pennsylvania (Mrs. D. Hendrik Ezerman, managing director), in entering upon its sixtieth season on September 14, announces as its principal teachers, Olga Samaroff, Mus. D. piano master class; Austin Conradi, Rosalyn Tureck, Allison R. Drake, piano; Boris Koutzen, Charlton L. Murphy, violin; Elsa Hilger, cello; Edna Phillips, harp; Susanna Dercum, Clyde Dengler, voice; Ralph Kinder, organ; Frederick Schlieder, Mus. D. F.A.G.O., musical science and composition. Besides the courses required for graduation and degrees the following special courses are scheduled: The Layman's Music Courses, Inc, under the direction of Mme. Samaroff. A practical orchestration class in charge of Bruce C. Beach, Mus. M.

Academy of Vocal Arts

PHILADELPHIA.—The Academy of Vocal Arts, in honor of American music, has added an extra scholarship this fall. This is called the Peter Ibbetson Scholarship, and Deems Taylor, composer of the opera of that name, will be chairman of the committee to select the winner. The school opened its forty-week term the first of October. Heading the faculty are Edgar Milton Cooke, dean and head of the vocal department; H. Maurice Jacquet, musical director, and Victor Andoga, production director.

Studio Notes

OSCAR SEAGLE

Mr. deWith, Minister from Holland, who visited the Lawrence Townsends at the summer home at Schroon Lake, N. Y., attended the Studio-Theatre at the Oscar Seagle Colony there. Week-end visitors of the colony included Dr. and Mrs. Roy Chapman Andrews, recently returned from a stay of several months in China.

Artist-pupils from the Seagle Studios gave a concert at the Lake George Country Club. The program consisted of solos by Thomas Thomas and Shirley Sinclair, duets and trios by Barbara Farnsworth, T. V. Broadstreet, Marianna Bing and Betty Seagle, and the Garden Scene from Faust sung by Mrs. Joseph Sheedy, Shirley Sinclair, William Wright and John Alda. In the audience was Louise Homer with a number of her pupils.

The annual concert, which was given toward the end of the season, was repeated on the following day at Silver Bay-on-Lake George, N. Y.

A program was broadcast over WGY, Schenectady, under the direction of John Seagle. A feature was the singing of solos by Mr. Seagle and his father, Oscar Seagle.

EDGAR SCHOFIELD

Three baritones, all artist-pupils of Edgar Schofield, have accepted important-engagements for the fall season. Robert Halliday is singing the leading baritone rôle in White Horse Inn at the Center Theatre, Radio City, New York, which was to open October 1. Carl Schiffeler, Chicago Opera baritone, sang Zsupan in Johann Strauss Gypsy Baron at the Memorial Opera House, San Francisco, September 20. Wilson Angel, former Atwater Kent First Prize Winner, is baritone soloist at the Hanover Christian Church, Richmond, Va. He has concerts booked throughout the South for the winter season.

HUGO KORTSCHAK

Hugo Kortschak has returned to New York from Cummington, Mass., where he spent the summer and played in the series of regular Sunday afternoon chamber music concerts at the Playhouse-in-the-Hills. In his own recital there, Mr. Kortschak gave the first performance of David Stanley Smith's Three Lyrical Pieces for violin and piano, assisted by his daughter Alice, pianist. The rest of the program consisted of Bach's Chaconne and the Dvorak violin concerto. Pupils from many states came to study with him during the summer. The work of the ensemble class at the Cummington School culminated in a public concert.

AMY ELLERMAN

William Pilcher, tenor, artist-pupil of Amy Ellerman of New York, gave a song recital recently in Longmont, Colo. Another singer from Miss Ellerman's studio, Louise Ralph, lyric soprano, was heard in a series of recitals at New London, Conn., and appearances at Westerly and Askaway, R. I.

SIGISMOND STOJOWSKI

Assisted by his wife, Luisa Morales Machedo, Peruvian concert-pianist, who will prepare juniors for him, Sigismond Stojowski has resumed instruction at his New York studio. He spent the summer in Seattle, Wash., where he conducted a master class for pianists.

Orlando Barera's Activities

PARIS.—Orlando Barera, violinist, gave two concerts at the French Institute, Isidore Philipp accompanying him in the Saint-Saens sonata in D minor and the Franck sonata. Following these appearances, Barera played the Mendelssohn concerto, with orchestra, at Scheveningen, Holland. The violinist has spent part of the summer at his villa near Bologna. He begins his season with a tour of Italy, Germany, Czechoslovakia, Belgium, Spain, Portugal and Rumania. He is to tour in the United States from early November to late January, under the Charles L. Wagner management.

I. S.

Klemperer in Beethoven Festival

STRASBOURG.—The Société des Amis de la Musique recently organized a Beethoven Festival at which Otto Klemperer directed a cycle of the nine symphonies. His success terminated one of Strasbourg's most brilliant musical seasons. In the ninth, Klemperer was assisted by Saint Guillaume's Choir and soloists Mmes. Marcelle Bunlet, Debonte, MM. Bauer and Peter.

Critics' Association Elects Officers

PARIS.—At the annual meeting of the Association de la Critique Dramatique et Musicale, under the presidency of Edmond Sée, the following were elected officers for the ensuing year: Gustave Bret, Raoul Brunel, Jean Drault, André Faillet, Fernand Gregh, André Lénéka, Emile Mas, Charles Tenroc and Thibon de Courtry (executive board); Edmond Sée (president) Adolphe Boschot and Emile Mas (vice-presidents).

Harpist Honored

PARIS.—Lily Laskine, French harpist, has been awarded the Legion of Honor decoration by the French Government, in recognition of her art and high standing in her profession.

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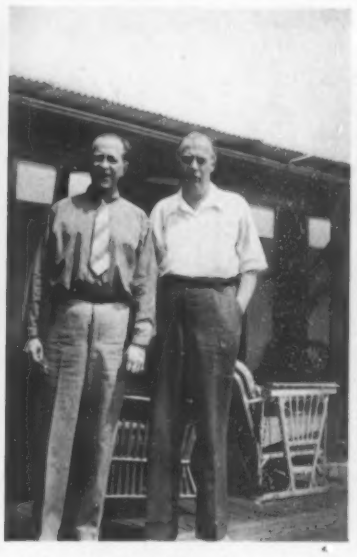
ROSA PONSELLE
was soloist on the General Motors Hour, September 27. Miss Ponselle sang twice for the General Motors Program from the Pacific Coast this summer.

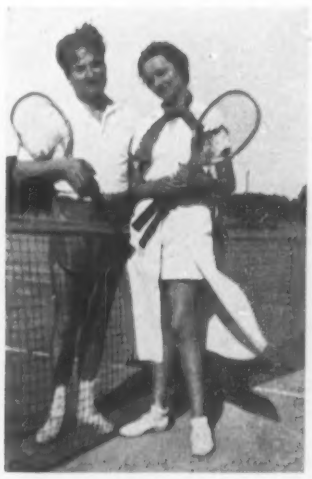
SIGISMOND STOJOWSKI'S SUMMER CLASS
in Seattle, Wash. Mr. Stojowski is in the centre of the second row, and at his left is Barbara Custance of Vancouver; at his right, Adelaide Anderson of Pocatello, Idaho; both these young pianists are engaged as soloists with the Seattle Symphony Orchestra next season. Mr. Stojowski returned to New York in August.



PAUL ALTHOUSE and FITZHUGH W. HAENSEL
at the Lido Club, Long Beach, L. I.

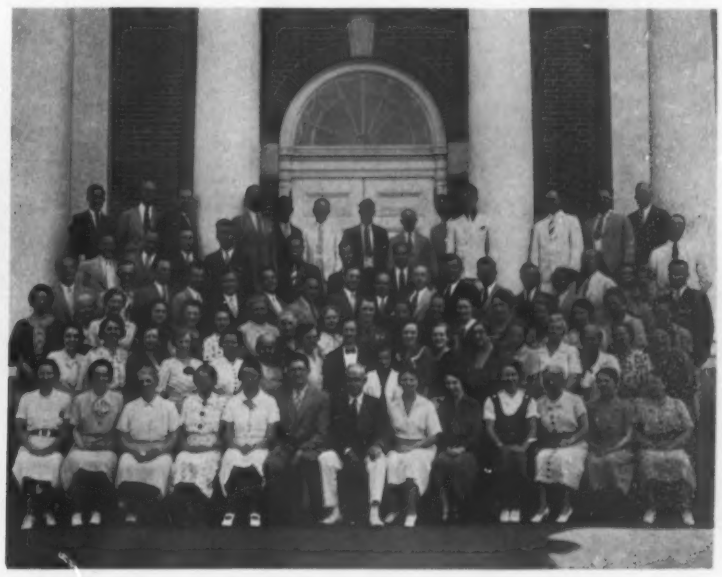
SASCHA GORODNITZKI (centre, front row)
with some of the members of his class at the Juilliard Summer School, New York. Pianists came from twenty-one states to join this group, which was the largest Mr. Gorodnitzki has taught during the five years he has been on the Juilliard summer faculty. This photograph does not show the whole class. (Photo by Standard Flashlight Co., Inc.)

HENRI DEERING,
pianist, sailed recently on the S.S. Normandie for appearances in Paris, Hague and London.



PIERRE LUBOSHUTZ and GENIA NEMENOFF,
pianists, interspersed summer preparations for their first joint recital tour with tennis at Poland, Me.

THE NEW ENGLISH SINGERS OF LONDON
return to America for their eleventh tour in November. The group, which is under the direction of Cuthbert Kelly, has a slightly different personnel this season: Dorothy Silk, Nellie Carson, Mary Morris, Eric Greene, Peter Pears and Mr. Kelly. An added feature of the concerts is a number of songs to lute accompaniment, played by Miss Carson. (Photo by Audrey & Leslie Elstor.)



GROUP ATTENDING THE SUMMER SESSION OF THE WESTMINSTER CHOIR SCHOOL
at Mount Hermon, Mass. The summer session, which closed on August 17, was part of the Northfield Summer Conferences, and was attended by professional musicians from all parts of the country. (A. R. Levering Photo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Sasha, London

SCENE FROM THE PRODIGAL SON

Dance Drama by Kurt Jooss, Music by G. A. Cohen

Receives Its American Premiere by the Jooss European Ballet Company in New York, on October 17